

METCALF AND RAFTER'S  
LANGUAGE  
SERIES

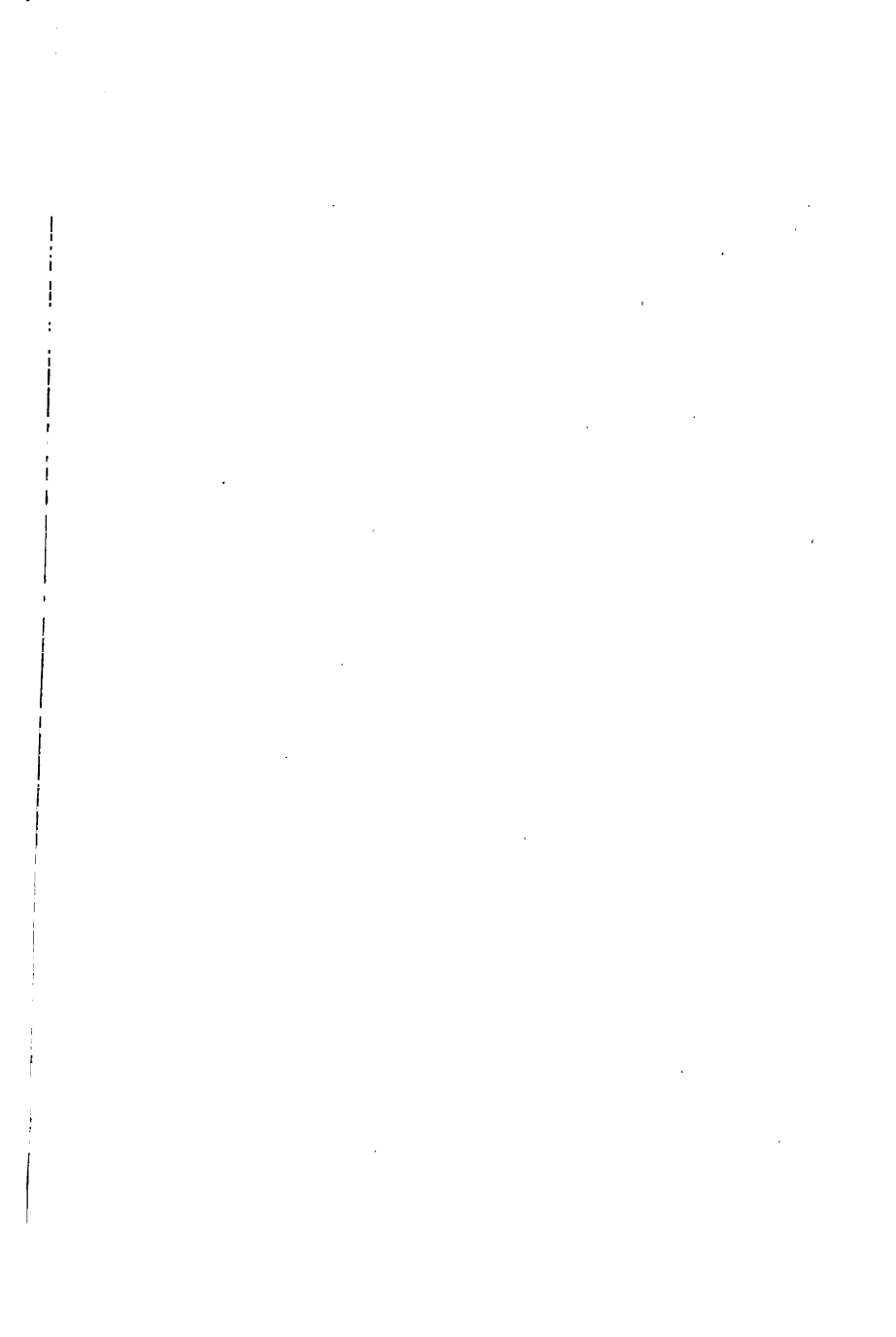


BOOK TWO



AMERICAN · BOOK · COMPANY  
NEW YORK · CINCINNATI · CHICAGO









A  
LANGUAGE SERIES

BOOK TWO

BY

ROBERT C. METCALF, D.LITT.

EX-SUPERVISOR OF SCHOOLS, BOSTON, MASS.

AND

AUGUSTINE L. RAFTER, A.M.

ASSISTANT SUPERINTENDENT OF SCHOOLS, BOSTON, MASS.



NEW YORK ·· CINCINNATI ·· CHICAGO  
AMERICAN BOOK COMPANY

Project 759, 10/15/40

**HARVARD COLLEGE LIBRARY**  
GIFT OF  
**GEORGE ARTHUR PLIMPTON**  
JANUARY 26, 1924

COPYRIGHT, 1910, BY  
AMERICAN BOOK COMPANY.

ENTERED AT STATIONERS' HALL, LONDON.

---

M.-R. LANG. SER. BK. II.

W. P. 4

## PREFACE

BOOK TWO of Metcalf and Rafter's Language Series is designed for the higher grades of the elementary schools and is divided into two parts : Part I deals with language ; Part II, with grammar. These parts complement each other and should be studied simultaneously.

### PART I. — LANGUAGE

Although Part I of Book Two continues the language work of the earlier grades, it also reviews and summarizes some of the usages of written language, such as capital letters, punctuation marks, abbreviations, etc., that are treated in detail in Book One. That interest may not be lost, however, through the repetition of work previously done, the reviews are ingeniously combined with the advanced work. They are frequent, full, varied in character, and cumulative, and are employed for the purpose of fixing permanently in the pupil's mind the fundamentals that are indispensable.

Throughout Part I stress is laid upon *oral work*. By the use of pictures and objects, the pupil first is led to think and to observe for himself, and then, through conversation, he is encouraged to express his thoughts with clearness and fluency. The wise teacher will not curb this fluency by too many corrections at first, but, without laying down any formal or didactic

rules, will endeavor to lead the pupil to use and to appreciate good English. To inculcate a sense of correct oral expression is a vital part of language training; consequently, the exercises to fix correct language forms are emphasized with the hope of remedying in an effective manner some of the more glaring and prevalent errors. Each teacher is supposed to vary these lessons to suit the needs of his particular locality.

The written lessons in Part I follow the oral in a natural, logical manner. They are interesting and stimulating, and take into account the pupil's viewpoint, his experience, and his previous knowledge. They also appeal to his tastes and are constructed with the purpose of drawing from him spontaneous self-expression.

Lists of words and phrases, selected and arranged with special reference to the various topics under consideration, have been presented as an efficient means to careful and discriminating thought, and as an aid to clear and forcible expression.

As in Book One, original exercises, written by pupils, are used as an incentive and as an encouragement. These exercises are not perfect, but are, on the contrary, child-like and natural. The commonplace and the commendable are side by side for comparison, with the belief that the pupil may be spurred to excel the one, and to emulate the other.

Many and varied selections from works of standard authors have been included to serve as models of the elegant expression of worthy thoughts. It is hoped that the consideration of such selections will awaken a lively interest in the mind of the pupil, and will, at the same time, guide him to an appreciation of good literature.

The general plan in these language lessons has been first to set forth each point clearly and intelligently, and then so to link lesson with lesson that their mutual relation will be apparent, the one serving to develop and to illustrate the other.

**General Plan**

## PART II.—ENGLISH GRAMMAR

Part II aims to treat the subject of grammar with a strict regard for truth and in a manner as scientific and logical as is consistent with the simplicity required to make a definite impression upon the mind of the pupil of elementary school age. To accomplish this aim, the endeavor has been to emphasize the essentials of grammar, and to omit the non-essentials which tend to confuse the pupil. The importance of a simple nomenclature also has been recognized, the terminology retained being, in most cases, that generally used in textbooks on grammar.

Every new subject is presented as a structure resting upon a foundation of recognized facts that are recalled to the mind of the student, at the beginning of the lesson, by a *preparatory review* which serves also as a sort of "setting up" exercise to secure the proper mental attitude for a ready and reasonable response to the questions that follow. These preparatory exercises are by no means to be followed rigidly, since some pupils may need further illustration, and some, possibly, may need less, before the subjects under discussion will be understood. No one but the teacher in charge can determine the extent to which preparatory work should be carried before requiring the class to undertake the more difficult written exercises which follow.

**Preparatory  
Reviews**

In the development of a subject, a few direct questions lead to natural and logical conclusions which are stated in language such as is likely to be used by the child. These conclusions are illustrated by examples, and impressed by means of oral exercises, in the study of which the teacher has an opportunity to guide the pupil to a clear understanding of the point in question and to a correct use of any new term. The oral exercises are followed by definitions, expressed as simply and concisely as the subject will allow. All definitions are intended to be remembered exactly as they are stated. Finally, the development of every subject is completed by a written exercise, which is intended to furnish material for independent thought and to serve as a test of the child's knowledge of the topic presented.

The sentences given as examples and those used in oral and written exercises have been selected primarily because they illustrate the subject under consideration. They are of three classes: (1) common expressions such as people use in everyday conversation; (2) sentences based upon various subjects of schoolroom study—history, geography, hygiene, literature; (3) selections from the prose and poetry of standard authors, adapted to the age and the capacity of elementary pupils.

The first forty-eight lessons of Part II treat of the simple sentence in its various forms; of its elements,—subject and predicate with the simple joints or conjunctions, and those foreign elements, the compellative and the interjection, that enter so commonly into the child's spontaneous expression,—and of the eight parts of speech with their several

**Development  
of New  
Subject**

**Illustrative  
Sentences**

**Subject  
Matter**

varieties. The later lessons treat of the compound and the complex sentence as well as of the simple sentence, of inflection, and of the more difficult grammatical forms and constructions.

Exercises in analysis and other review lessons to be used for purposes of drill and examination are given and suggested frequently throughout the book.

As a result of conscientious and diligent study of English Grammar as presented in this book, the pupil whose school life ends with the elementary **Attainment** course will be prepared to analyze a subject logically and, by means of sound reasoning, to draw fitting conclusions from known facts. He will be equipped also to express his thoughts correctly and with an assurance which comes from a knowledge of the laws that govern correct speech. The pupil who continues his education in higher schools will be prepared to undertake the study of the classical and modern languages and literature as a natural and easy progression from the elementary school course.

In the preparation of the grammar, help has been received from so many sources that it is impossible to give full credit. The works of Earle, Morris, Whitney, and Lounsbury have been of great assistance, and these authors should receive special mention.

Acknowledgment is hereby made to Messrs. Charles Scribner's Sons for permission to use the extracts taken from the works of Henry van Dyke. The selections by James T. Fields, Nathaniel Hawthorne, Oliver Wendell Holmes, Lucy Larcom, Henry W. Longfellow, James Russell Lowell, Edward Rowland Sill, Harriet Beecher Stowe, Celia Thaxter, Henry D. Thoreau, and Charles Dudley

Warner are used by permission of, and by special arrangement with, Messrs. Houghton Mifflin Company, authorized publishers of their works.

The diagrams used in Part II of this book are taken by permission from *Manual and Diagrams*, by C. L. Garrison, Principal of the Phelps School, Washington, D.C.



# CONTENTS

## PART I. — LANGUAGE

LESSON	PAGE
1. The Anecdote . . . . .	1
2. The Daffodils — Study of a Poem . . . . .	2
3. Dictation . . . . .	3
4. Battle of Lake Erie — A Picture Talk . . . . .	5
5. Uses of <i>Doesn't</i> and <i>Don't</i> . . . . .	6
6. An Historical Dialogue . . . . .	6
7. Choice of Words . . . . .	8
8. Conversation . . . . .	9
9. Oft in the Stilly Night — Study of a Poem . . . . .	10
10. Letters to Cheer . . . . .	12
11. Uses of <i>Rise, Rose, Risen</i> . . . . .	13
12. Uses of <i>Raise</i> . . . . .	13
13. The Four Oxen and the Lion — Oral Reproduction of a Fable .	14
14. Friendly Letters . . . . .	15
15. Review . . . . .	16
16. Thanksgiving Day — Imagination . . . . .	17
17. The Rose and the Clay — Study of a Fable . . . . .	19
18. Love of Country — Study of a Poem . . . . .	20
19. Explanation of Plan for Story Writing — Oral Exercise .	20
20. Dictation . . . . .	22
21. A Sure Way of Destroying Enemies . . . . .	22
22. The Crab and his Mother — Study of a Fable . . . . .	23
23. Uses of <i>Like</i> and <i>As</i> . . . . .	23
24. A Child's Dream of a Star — Analysis to Select Outline of Story . . . . .	24
25. Review . . . . .	28
26. The Lame Boy — Outline for an Historical Story . . . . .	28
27. Dictation . . . . .	29
28. The Noblest Deed — A Story Written by a Child . . . . .	29
29. A Noble Deed — Outline and Story . . . . .	32

LESSON	PAGE
30. The Song of the Brook—Study of a Poem . . . . .	33
31. Explanatory Words and Parenthetic Expressions—Use of Commas . . . . .	35
32. Abbreviations . . . . .	36
33. The Spirit of '76—Picture Study . . . . .	37
34. Business Letters . . . . .	40
35. Latin Prefixes . . . . .	42
36. A Kitten's Cleverness—Oral and Written Practice . . . . .	43
37. Dictation . . . . .	45
38. Notes of Explanation or Excuse . . . . .	45
39. The First Snowfall—Study of a Poem . . . . .	46
40. The Tadpole and the Frog—Nature Study . . . . .	48
41. Building the House—Oral and Written Practice . . . . .	49
42. Greek Roots and Affixes . . . . .	51
43. Fishing Experiences . . . . .	52
44. Yussouf—Study of a Poem . . . . .	53
45. An Observation Lesson . . . . .	55
46. Dictation . . . . .	58
47. Topics of Local Interest—Conversation . . . . .	58
48. The King and the Haymaker—An Anecdote . . . . .	59
49. Home Thoughts from Abroad—Study of a Poem . . . . .	60
50. An Unedited Telegram . . . . .	61
51. The Ship's Story—Outline for a Geographical Story . . . . .	62
52. A Telegram . . . . .	63
53. The Myth—Oral Reproduction . . . . .	63
54. The Lazy Lad—Imagination . . . . .	65
55. Imprisoned in a Belfry—Oral and Written Practice . . . . .	65
56. A Startling Discovery—An Unfinished Story . . . . .	67
57. The Last Leaf—Study of a Poem . . . . .	67
58. Picture Study—Oral and Written Practice . . . . .	69
59. Introductory and Concluding Sentences . . . . .	71
60. Description—Scientific . . . . .	72
61. The Hills of Franconia . . . . .	73
62. Description of Animals . . . . .	75
63. A Vocabulary—Words for Use in Describing People . . . . .	76
64. To Autumn—Study of a Poem . . . . .	78
65. Use of Vocabulary . . . . .	80
66. Description of a Person—Practical . . . . .	81

# CONTENTS

xi

LESSON	PAGE
67. Madam Lebrun and her Daughter — Study of a Picture . . . . .	81
68. Abbreviations . . . . .	83
69. An Unpunctuated Paragraph . . . . .	84
70. Description of a Person — Literary . . . . .	84
71. Uses of <i>Between</i> and <i>Among</i> . . . . .	85
72. Informal Letters . . . . .	86
73. Analysis of a Description . . . . .	87
74. Choice of Words . . . . .	88
75. Antonyms . . . . .	89
76. Description of a Child . . . . .	90
77. Charge of the Light Brigade — Study of a Poem . . . . .	90
78. Uses of <i>Lie, Lay, Lain</i> . . . . .	93
79. A Vocabulary — Words for Use in Describing Natural Scenery . . . . .	94
80. Uses of <i>Lay, Laid, Has or Have Laid</i> . . . . .	95
81. A Glorious Morning — Oral and Written Description . . . . .	96
82. The Colon . . . . .	97
83. Business Letters . . . . .	98
84. Dictation . . . . .	100
85. "The Night was Bitter Cold" — Oral and Written De- scription . . . . .	101
86. A Storm — Choice of Words . . . . .	102
87. The Three Fishers — Study of a Poem . . . . .	103
88. Uses of the Words <i>Get</i> and <i>Got</i> . . . . .	104
89. The Wind in a Frolic — Things in Motion . . . . .	105
90. Use of Verbs . . . . .	108
91. A Thrilling Scene . . . . .	109
92. A Conflagration — Coöperative Composition . . . . .	110
93. Word Practice . . . . .	110
94. Oral Description of Houses . . . . .	111
95. Formal Letters . . . . .	112
96. Dwelling Places . . . . .	113
97. Punctuation — The Semicolon . . . . .	113
98. Afton Water — Study of a Poem . . . . .	115
99. Dictation . . . . .	117
100. Letters . . . . .	117
101. Picture Study — A Pupil's Work . . . . .	118
102. Review — Outline for Stories . . . . .	119

LESSON	PAGE
103. Love of Country — Outline and Story . . . . .	121
104. Explaining a Process — Use of Semicolon . . . . .	122
105. The Beauty of Courage — Outline and Story . . . . .	123
106. Explanation in Introductory Paragraphs . . . . .	124
107. Animals at Work — How the Beavers Build their Lodges .	125
108. The Mocking-bird's Song ( <i>from</i> "Evangeline") — Study of a Poem . . . . .	126
109. Obedience — Outline and Story . . . . .	127
110. Finding Places . . . . .	128
111. The Mouse and the Cat — Fables . . . . .	130
112. How to Play Croquet — Use of Diagram . . . . .	130
113. "Old Ironsides" — Study of a Picture . . . . .	133
114. Newspaper Reports . . . . .	135
115. The Topic Sentence — Written Practice . . . . .	135
116. The Boston Tea Party — Narration, Historical . . . . .	136
117. A Diary . . . . .	138
118. From "The Vision of Sir Launfal" — Study of a Poem .	139
119. A Complete Story . . . . .	140
120. Summary of a Complete Story . . . . .	141
121. Story of a Life . . . . .	142

## PART II. — ENGLISH GRAMMAR

I. Introduction . . . . .	145
II. The Sentence — Defined and Illustrated . . . . .	145
III. Kinds of Sentences — Interrogative, Declarative, Im- perative, Exclamatory . . . . .	146
IV. Subject and Predicate — Defined and Illustrated . . . . .	149
V. Subject and Predicate — Arrangement . . . . .	151
VI. Simple Subject and Simple Predicate . . . . .	152
VII. Compound Subject and Predicate . . . . .	154
VIII. The Conjunction — Defined and Illustrated . . . . .	156
IX. The Interjection . . . . .	158
X. Analysis . . . . .	159
XI. The Phrase — Defined and Illustrated . . . . .	160
XII. General Review . . . . .	162
XIII. Parts of Speech — Defined and Illustrated . . . . .	163
XIV. The Noun — Defined and Illustrated . . . . .	164
XV. Common and Proper Nouns . . . . .	165

# CONTENTS

xiii

LESSON	PAGE
XVI. Abstract Nouns . . . . .	167
XVII. Collective Nouns . . . . .	168
XVIII. Noun Phrases . . . . .	169
XIX. The Noun used as the Subject of a Sentence . . . . .	170
XX. Compellatives . . . . .	171
XXI. The Pronoun — Defined and Illustrated . . . . .	173
XXII. Antecedent of the Pronoun . . . . .	174
XXIII. Modifiers — Defined and Illustrated . . . . .	175
XXIV. The Adjective — Defined and Illustrated . . . . .	177
XXV. Descriptive Adjectives . . . . .	179
XXVI. Proper Adjectives . . . . .	180
XXVII. Limiting Adjectives . . . . .	181
XXVIII. Numeral Adjectives . . . . .	182
XXIX. Articles . . . . .	184
XXX. Adjective Phrases . . . . .	185
XXXI. Appositives . . . . .	187
XXXII. The Verb — Defined and Illustrated . . . . .	188
XXXIII. Verb Phrases — Auxiliaries . . . . .	191
XXXIV. Complete and Incomplete Verbs — Complement . . . . .	193
XXXV. Transitive Verbs — Direct Objects . . . . .	195
XXXVI. Intransitive Verbs . . . . .	197
XXXVII. Copulative Verbs . . . . .	199
XXXVIII. Predicate Nouns . . . . .	201
XXXIX. Review — Predicate Nouns and Direct Objects of Verbs . . . . .	203
XL. Predicate Adjectives . . . . .	203
XLI. The Adverb — Defined and Illustrated . . . . .	205
XLII. Classes of Adverbs . . . . .	207
XLIII. Errors in the Use of Adverbs . . . . .	209
XLIV. Review — Adjectives and Adverbs . . . . .	209
XLV. Adverb Phrases . . . . .	211
XLVI. Review — Kinds of Phrases . . . . .	212
XLVII. The Preposition — Defined and Illustrated . . . . .	213
XLVIII. Analysis by Diagram . . . . .	217
XLIX. The Clause — Defined and Illustrated . . . . .	218
I. Independent and Dependent Clauses . . . . .	219
LI. Noun Clauses . . . . .	221
LII. Adjective Clauses . . . . .	224

LESSON	PAGE
LIII. Adverb Clauses . . . . .	225
LIV. Restrictive and Explanatory Clauses . . . . .	228
LV. Simple and Compound Sentences . . . . .	229
LVI. Analysis of Compound Sentences . . . . .	232
LVII. Complex Sentences . . . . .	233
LVIII. Coördinate and Subordinate Conjunctions . . . . .	234
LIX. Analysis of Complex Sentences . . . . .	236
LX. Review — Simple, Compound, and Complex Sentences . . . . .	238
LXI. Inflection — Defined and Illustrated . . . . .	239
LXII. Number of Nouns and Pronouns . . . . .	240
LXIII. Gender of Nouns and Pronouns . . . . .	244
LXIV. Case of Nouns and Pronouns . . . . .	247
LXV. Nominative Case — Subject of Verb and Predicate Noun . . . . .	248
LXVI. Nominative Case — Independent Uses . . . . .	250
LXVII. Possessive Case . . . . .	252
LXVIII. Objective Case — Direct Object of Verb . . . . .	254
LXIX. Predicate Objective . . . . .	257
LXX. Case of Appositives . . . . .	259
LXXI. Parsing of Nouns . . . . .	260
LXXII. Personal Pronouns — Defined and Illustrated . . . . .	261
LXXIII. Person of Nouns . . . . .	262
LXXIV. Declension of Personal Pronouns . . . . .	263
LXXV. Compound Personal Pronouns . . . . .	263
LXXVI. Agreement of Pronouns with their Antecedents . . . . .	264
LXXVII. Demonstrative Pronouns . . . . .	266
LXXVIII. Indefinite Pronouns . . . . .	267
LXXIX. Conjunctive Pronouns . . . . .	269
LXXX. Interrogative Pronouns and Interrogative Adjectives . . . . .	274
LXXXI. Review — Pronouns . . . . .	275
LXXXII. Comparison of Adjectives . . . . .	276
LXXXIII. Comparison of Adverbs . . . . .	280
LXXXIV. Voice — Active and Passive . . . . .	281
LXXXV. Verbal Nouns . . . . .	283
LXXXVI. Participles . . . . .	286
LXXXVII. Review — Verbal Nouns and Participles . . . . .	289

# CONTENTS

XV

LESSON	PAGE
LXXXVIII. Tense — Defined and Illustrated . . . . .	290
LXXXIX. Use of <i>Shall</i> and <i>Will</i> . . . . .	293
XC. Perfect Tenses . . . . .	296
XCI. Review — Tenses . . . . .	300
XCII. The Infinitive — Defined and Illustrated . . . . .	301
XCIII. Errors in the Use of the Infinitive . . . . .	306
XCIV. Infinitive Clauses . . . . .	307
XCV. Principal Parts of the Verb . . . . .	309
XCVI. Regular and Irregular Verbs . . . . .	310
XCVII. Table of Irregular Verbs . . . . .	310
XCVIII. Mode — Defined and Illustrated . . . . .	316
XCIX. Indicative Mode . . . . .	317
C. Potential Forms . . . . .	318
CI. Imperative Mode . . . . .	319
CII. Subjunctive Mode . . . . .	319
CIII. Review — Modes . . . . .	321
CIV. Person and Number Forms of Verbs . . . . .	321
CV. Agreement of Verb with Subject . . . . .	322
CVI. Parsing of Verbs . . . . .	324
CVII. Review — Inflections . . . . .	325
CVIII. Conjugation . . . . .	326
CIX. Nominative Absolute . . . . .	332
CX. Construction of Nouns and Pronouns — Summary	334
CXI. Analysis . . . . .	335
APPENDIX . . . . .	336
INDEX . . . . .	359

## A REFERENCE

[Before beginning the work of Book Two, the pupil should review the following rules for capitalization and punctuation, which epitomize the technical content of Book One of this series.]

**A Capital Letter should be used to begin :—**

1. The first word of every sentence.
2. The names of persons and places.
3. The names of months and days.
4. The words *I* and *O*.
5. The names of the Deity.
6. The first word of every line of poetry.
7. The first word of every direct quotation.
8. The names of things personified.
9. The salutation and the ending of a letter.
10. The words derived from proper nouns.
11. Titles.

## PUNCTUATION AND WORD SIGNS

**A Period should follow :—**

1. Declarative and imperative sentences.
2. An initial or an abbreviation.
3. The heading and the signature of a letter.

**A Question Mark should follow :—**

1. Every direct question.

**An Exclamation Mark should follow :—**

1. Exclamatory sentences and exclamatory words.



**A Comma or Commas should be used to separate: —**

1. Words forming a series.
2. The names of persons or things addressed from the remainder of the sentence.
3. A direct quotation from the remainder of the sentence.
4. The words *Yes* and *No* from the remainder of the sentence.
5. The parts of the heading and the ending of a letter.

**Quotation Marks should open and close: —**

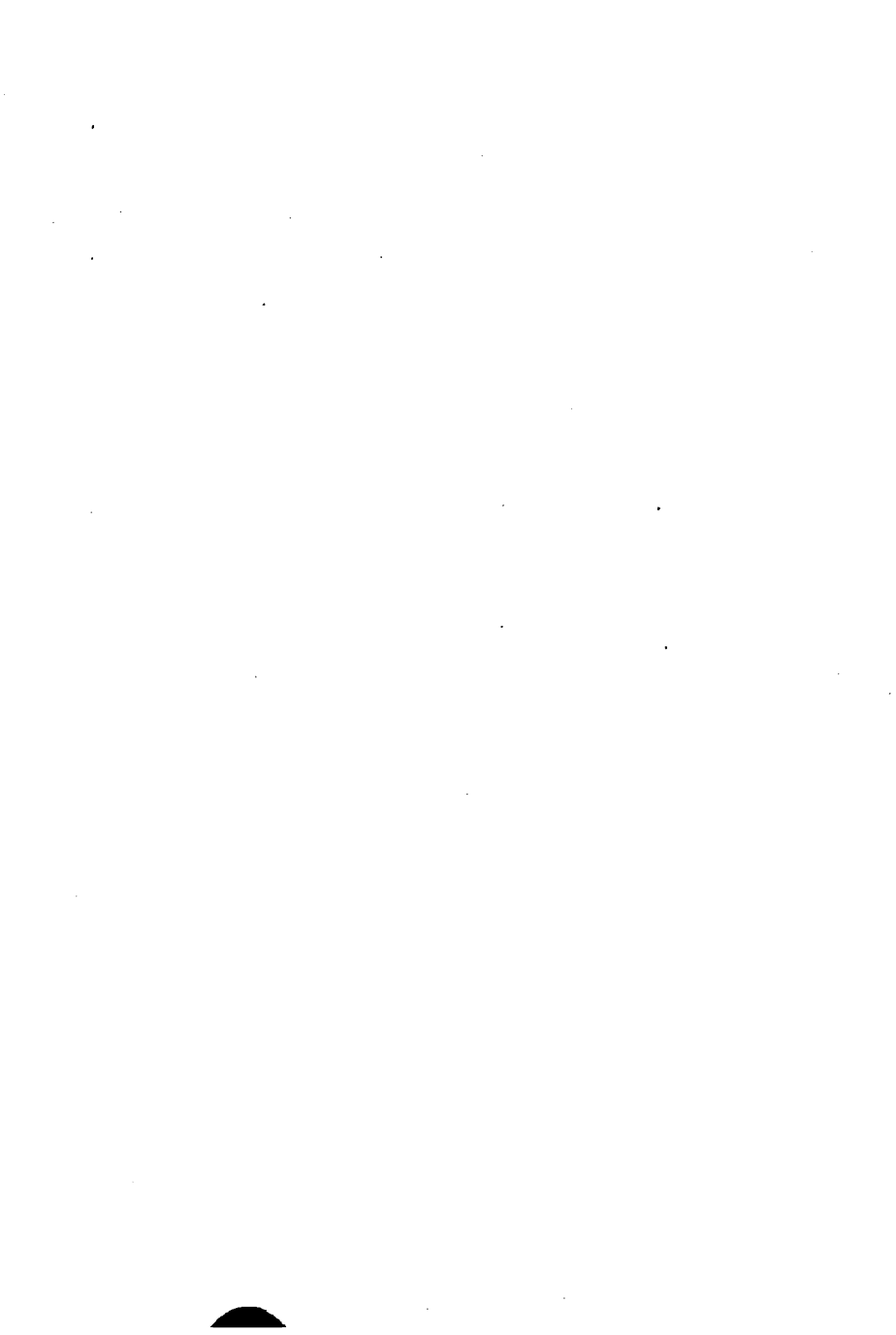
1. Every *direct* quotation.
2. The parts of a broken quotation.

**An Apostrophe should be used to show: —**

1. Possession.
2. The omission of a letter or letters in contractions.

**The Hyphen should be used: —**

1. To join the parts of a compound word.
2. To separate the syllables of a word at the end of a line.



# A LANGUAGE SERIES

## BOOK TWO

### PART I—LANGUAGE

#### 1. THE ANECDOTE

An **anecdote** is a short account of some event or incident of interest.

Often the incident related is a true account of some event in connection with the life of a noted man or woman.

An anecdote may serve to illustrate a particular characteristic of the person of whom it is related. The characteristics displayed are usually kindness, generosity, honesty, courage, politeness, cleverness, wit, and grace.

Do you recall any anecdotes?

Perhaps you may remember one of Miles Standish or of Washington or of Lincoln or of McKinley.

Possibly you can call to mind an anecdote of some less noted person with whom you have come in contact personally. Tell it to your classmates.

What interesting incidents do these anecdotes relate? Do they illustrate any particular characteristic, and if so, what one?

*Read the following anecdote:—*

#### The Boy and the Button

When Sir Walter Scott was a boy at the high school of Edinburgh, he tried in vain to get above another boy, who was always at the head of his class. Scott had noticed that when this boy was

asked a question, he always fingered the lowest button of his waist-coat, and that this seemed to help him in giving the answer. So one day Scott managed to get this button cut off without the boy's knowing it. Question time came and the boy was asked a question. His fingers wandered down, feeling for the familiar button, but could not find it. This disturbed his mind so much that he forgot what the answer was, and Scott went above him.

What noted man is mentioned in the above story? For what was he famed?

Tell what you think of Scott's trick.

*Retell the anecdote in your own words to your classmates.*

Search in your books at home for anecdotes and tell them to your teacher and to your classmates. Relate an anecdote concerning some particular incident in your life.

*Write an anecdote illustrating the faithfulness of a dog, or the intelligence of a horse, or the cleverness of a cat.*

## 2. THE DAFFODILS

### Study of a Poem

*Read the following poem:—*

I wandered lonely as a cloud  
 That floats on high o'er vales and hills,  
 When all at once I saw a crowd, —  
 A host of golden daffodils  
 Beside the lake, beneath the trees,  
 Fluttering and dancing in the breeze.

Continuous as the stars that shine  
 And twinkle on the Milky Way,  
 They stretched in never-ending line  
 Along the margin of a bay:  
 Ten thousand saw I, at a glance,  
 Tossing their heads in sprightly dance.

The waves beside them danced, but they  
Outdid the sparkling waves in glee ;  
A poet could not but be gay  
In such a jocund company ;  
I gazed — and gazed — but little thought  
What wealth the show to me had brought.

For oft, when on my couch I lie,  
In vacant or in pensive' mood,  
They flash upon that inward eye  
Which is the bliss of solitude ;  
And then my heart with pleasure fills,  
And dances with the daffodils.

— WILLIAM WORDSWORTH.

In the spring, when the florists' windows are filled with "golden daffodils," and the gardens are yellow with them, recall to your mind this poem, and observe what an exquisite description of the daffodils it is.

Ask your teacher to tell you about William Wordsworth and about his sister Dorothy, who helped him to find these beautiful things in nature. Perhaps your teacher will read *Dorothy Wordsworth's Journal* to you and tell you about the fair lake near which was the real field of daffodils immortalized in this poem.

### 3. DICTATION

1. What's your name, my boy ?
2. "Here's a good book," said Carl.
3. I don't know that I can do it.
4. She doesn't like the seashore.
5. Columbus couldn't see land for many days.
6. Can't you see her ?
7. Didn't he go to New York last spring ?
8. They won't be present to-day.



*From the painting by W. H. Ponce*

**THE BATTLE OF LAKE ERIE**

*Note to the teacher:* Dictation lessons are given occasionally in Book Two, partly for the purpose of reviewing matter previously taught, and partly to save the teacher the time and labor expended in copying upon the blackboard. The wise teacher will not be content with the number and the scope of the dictation lessons found in this book. From each written language exercise, typical mistakes should be selected, and corrections for the same should constitute the basis of dictation lessons at least twice a week throughout the year.

#### 4. BATTLE OF LAKE ERIE

##### A Picture Talk

*Study this picture carefully.*

This is a reproduction of W. H. Powell's famous painting in the Capitol at Washington. It represents a scene in the War of 1812. Commodore Perry is transferring the colors from the disabled flagship *Lawrence* to the *Niagara*, in the face of a terrific cannonading from the British.

Search your history for information on this subject.

Which figure represents Perry? Describe him. What is he doing? Imagine what he is saying. How many men accompany the commodore? Describe each one briefly. Notice the boy. He is Perry's brother. What do you think he is saying to the commodore? Why does he seem to be particularly anxious? How many of the men appear to be wounded?

After reaching the *Niagara*, Perry dispatched a famous message. Try to find this message and then memorize it.

*Give five adjectives that describe the painting.* Do you like it? Why? What other spirited historical picture does it suggest?

Study and answer the above questions. Be able to reply to each question in a complete sentence. *Combine your answers so as to make a short word picture of the scene.*

### 5. USES OF *DOESN'T* AND *DON'T*

John doesn't know his lesson.

What contraction is used in this sentence? What word is contracted? What letter is omitted? *Rewrite this sentence without the contraction.*

Would you ever say, "John do not know his lesson"?

Do not use words in a contraction that could not be used properly uncontracted.

**Doesn't** is a contraction of **does not**.

**Don't** is a contraction of **do not**.

**Doesn't** is singular in number and is used in speaking of *one* person or thing, with the exception of the words *I* and *you*, after which *don't* is used.

**Don't** is in the plural number and is used when speaking of *more than one* person or thing, except with the words *I* and *you*, as mentioned above.

*Fill the blanks in the following sentences with the proper contractions:—*

1. She — know many people.
2. We — care for sailing.
3. I — believe Kipling wrote it.
4. — cider make vinegar?
5. William — learn because he — study.
6. A cactus — require much moisture.

### 6. AN HISTORICAL DIALOGUE

Who founded the state of Pennsylvania? From whom did William Penn obtain the grant of land on which he settled? Do you remember that Charles II owed William Penn a sum of money, but that being poor in money, and rich in land, he paid the debt by giving Penn a large tract of



land in America? Penn thought that Charles II had no right to sell him the land, because the Indians were the real owners.

*Read the following extract from an imaginary dialogue between King Charles II and William Penn:—*

*King Charles.* Well, friend William! I have sold you a noble province in North America; but still, I suppose, you have no thoughts of going thither yourself.

*Penn.* Yes, I have, I assure thee, friend Charles; and I am just come to bid thee farewell.

*King.* What! venture yourself among the savages of North America! Why, man, what security have you that you will not be in their war-kettle in two hours after setting foot on their shores?

*Penn.* The best security in the world.

*King.* I doubt that, friend William; I have no idea of any security against those cannibals but in a regiment of good soldiers, with their muskets and bayonets. And mind, I tell you beforehand, that, with all my good will for you and your family, to whom I am under obligations, I will not send a single soldier with you.

*Penn.* I want none of thy soldiers, Charles; I depend upon something better than thy soldiers.

*King.* Ah! what may that be?

*Penn.* Why, I depend upon the Indians themselves; upon the working of their own hearts; upon their notions of justice; upon their moral sense.

*King.* A fine thing, this same moral sense, no doubt; but I fear you will not find much of it among the Indians of North America.

*Penn.* And why not among them, as well as among others?

*King.* Because, if they had possessed any, they would not have treated my subjects so barbarously as they have done.

*Penn.* There is no proof of the contrary, friend Charles. Thy subjects were the aggressors. When thy subjects first went to North America, they found these poor people the fondest and kindest

creatures in the world. Every day they would watch for them to come ashore, and hasten to meet them, and feast them on the best fish, and venison, and corn, which were all they had. In return for this hospitality of the savages, as we call them, thy subjects, termed Christians, seized their country and rich hunting grounds for farms for themselves. Now, is it to be wondered at, that these much injured people should have been driven to desperation by such injustice; and that, burning with revenge, they should have committed some excesses?

*King.* Well, then, I hope you will not complain when they come to treat you in the same manner, as they probably will.

*Finish the dialogue according to your own ideas after reading the following hints: —*

1. William Penn was a Quaker, and used the words *thee*, *thou*, and *thy* instead of *you* and *your*.
2. Charles II asked Penn how he expected to obtain the hunting grounds from the Indians.
3. Penn replied that he would buy the land.
4. Charles II claimed the land by right of discovery.
5. Penn asked Charles II what he would do if some Indians, crossing the ocean, should discover Great Britain and claim it.
6. Charles II realized the truth of Penn's argument.
7. Penn bade farewell to Charles II.

## 7. CHOICE OF WORDS

*Read the following sentences carefully and fill the blanks with words selected from the list below. Do not use any word more than once. Remember to use a variety of words in writing direct or indirect quotations that call for words of this kind.*

1. "Come all ye faithful," — the choir.
2. "Send the parcel to-night, to-night!" she —.
3. "I am not well," he —.

4. They ——, "We shall do our best."
5. "Company halt!" —— the captain.
6. "Is Madame Homer to sing to-morrow?" he ——.
7. "My gold, my gold!" —— the miser.
8. "We shall drown," she ——.
9. "You have been good children," he ——.
10. "Shall you sail next week?" —— Mrs. Sands.
11. "Please let me stay up later to-night," —— the little boy.
12. "I am five years old," the little girl —— him.
13. "Take good care of your health," the doctor ——.
14. The usher —— the lady to remove her hat.
15. "You are a funny little boy," she ——.
16. "Thy will be done!" —— the preacher.
17. "We may have a birthday cake," they —— joyously.
18. "You shall have a new dress at Christmas," —— the mother.

muttered	complained	shouted	smiled	advocated
gloated	repeated	cried	entreated	begged
asked	shrieked	sang	mumbled	laughed
commanded	advised	said	prayed	reiterated
told	suggested	queried	promised	implored
chorused	pleaded	requested	inquired	explained

### 8. CONVERSATION

*Read the following conversation and tell how it differs from a dialogue:—*

Mr. Andrews folded his paper and remarked to the family:—

"Well, the North Pole has been discovered at last!"

"Good!" shouted Harold, "who did it?"

"You ought to know," replied Mr. Andrews.

"Lieutenant Peary?" queried Harold.

"Yes, after twenty-three years of the most discouraging hardships he has finally triumphed."

"How did he know when he had really reached the Pole?" inquired Harold.

"That is a big question," returned his father, "but a man like Lieutenant Peary, equipped with the proper instruments, and possessing his scientific knowledge, would have no difficulty in determining when he had found a spot on the earth's surface where there is neither latitude nor longitude."

"What did he do when he reached there?"

"Why, he raised the American flag on the spot, for one thing," answered Mr. Andrews.

"What made him do that?" inquired Harold. "Nobody will ever see it, and besides, the winds and snow will soon destroy it."

"You know, Harold, that a discoverer always raises the flag of his country over whatever land he may discover."

"What good will the discovery of the Pole do us? For my part, I'd rather be the discoverer of the wireless telegraph or the wireless telephone, or the inventor of the aeroplane, or —"

"One moment, Harold, there's our telephone call."

*Note to the teacher:* Let two pupils stand on opposite sides of the classroom and let each imagine that he is connected by telephone with the other. Let them "use the line" for one minute, while the other members of the class listen to the conversation. After the message has been concluded, have the pupils write as much of the conversation as they can recall.

*Write a short conversation between two boys about the aeroplane.* Punctuate carefully. Do not use the same word or expression too often.

## 9. OFT IN THE STILLY NIGHT

### Study of a Poem

*Read:* —

Oft in the stilly night,  
 Ere Slumber's chain has bound me,  
 Fond Memory brings the light  
 Of other days around me ;

The smiles, the tears,  
Of boyhood's years,  
The words of love then spoken ;  
The eyes that shone,  
Now dimmed and gone,  
The cheerful hearts now broken !  
Thus in the stilly night,  
Ere Slumber's chain has bound me,  
Sad Memory brings the light  
Of other days around me.

When I remember all  
The friends, so linked together,  
I've seen around me fall,  
Like leaves in wintry weather ;  
I feel like one  
Who treads alone  
Some banquet-hall deserted,  
Whose lights are fled,  
Whose garlands dead,  
And all but he departed !  
Thus in the stilly night,  
Ere Slumber's chain has bound me,  
Sad Memory brings the light  
Of other days around me.

— THOMAS MOORE.

Use three adjectives that express your feelings after reading this poem.

*Commit the poem to memory.*

Recite the poem, or sing it to the old, well-known melody.

Perhaps you have read or have heard sung *The Harp That Once through Tara's Halls*, *The Last Rose of Summer*, or *Evening Bells* by Moore. His Irish Melodies are exquisite specimens of musical poetry.

## 10. LETTERS TO CHEER

WASHINGTON, D.C.,

February 19, 1853.

**MY DEAR LUCY:**

I began to write you a letter in the train, but it bumped so that I had to give it up.

I did not know how sick you were. If I were to come there now, I wonder if I could see you in your nightcap. Do you wear a nightcap? I should take your little hand, give it a little shake, and then sit down and talk nonsense for a half an hour.

Please get well soon so that I may come, for I am,

Truly your friend,

WILLIAM M. THACKERAY.

*Read the above letter.*

By whom was it written?

Ask your teacher to tell you something of the life and the work of the author.

To whom was the letter written? About how old do you think Lucy was? Describe her as she appears in your mind's eye.

Notice that the first paragraph of the letter is concerned with an excuse for not having written sooner, that it is well worded and direct, and that it includes a bit of fun.

What is the central thought of the second paragraph? Of the third?

*Imagine that you are writing to a younger boy or girl who has been ill.*

Write a short, three-paragraph letter. Try to make it bright and interesting, yet sympathetic. Remember that you want to cheer, even amuse, your reader, and that in order to do so, you should keep in mind the things that interest and entertain him.

11. USES OF *RISE*, *ROSE*, *RISEN*

1. When there is a heavy rain, the river *rises*.
2. Last year it *rose* three feet.
3. I had already *risen* when my father called me.
4. The sun will *rise* at six o'clock to-morrow.

What part of speech is the word *rise*?

Give its principal parts.

See "Note to the Teacher," p. 86.

Is it followed by an object?

Can you think of a sentence in which it takes an object?

What kind of verb is it?

To *rise* means *to go up, to ascend*.

*Fill the blanks in the following sentences: —*

1. I — when I am called.
2. John was just — from his chair.
3. The class — and sang America.
4. The audience had — when the President entered.

12. USES OF *RAISE*

1. The soldiers with a shout *raised* the flag.
2. The English *raised* the blockade.
3. They were *raising* the curtain just as we entered.
4. We *raise* cantaloupes and muskmelons in our garden.
5. We *raised* peppers and lettuce last year.
6. This year we are *raising* peanuts.
7. Thoroughbred horses are *raised* in Kentucky.
8. The city *raised* a monument to our fallen heroes.

In each of the above sentences, what was raised? What part of speech is the word *raise*? Give its principal parts.

Does it take an object? If so, name the object in each sentence.

Can you think of a sentence in which it is not followed by an object?

What kind of verb is it?

**To raise** means *to lift up*, or, when applied to plants and animals, *to make grow*. Never use the word *raise* in the sense of *rear* (to bring up), when applied to *human* beings.

### 13. THE FOUR OXEN AND THE LION

#### Oral Reproduction of a Fable

Four oxen once fell to talking over their troubles: "We are constantly in danger of being preyed upon by lions," they said. "We can never have a moment's peace." Then the oldest and wisest of the oxen spoke up, saying, "If we four were to join forces and live together in one pasture, no lion would dare attack us, for we could easily overpower him."

So they agreed to live together and to feed in the same pasture. Now a lion saw them from a distance and planned to attack them, but he knew that he could not so long as they kept together.

At last he managed to set them quarreling with one another, and while quarreling, they separated; then the lion easily killed them one at a time.

— ÆSOP.

A fable is a short tale or story that teaches a moral or a truth, and represents animals or inanimate objects as having the power of human speech and action.

*Read the above fable.* What truth does it teach? What is a *paragraph*? How many paragraphs are there in the above fable?

*Retell the fable in your own words to your classmates.*



#### 14. FRIENDLY LETTERS

In writing a friendly letter, the age of the person to whom the letter is addressed, his tastes, his environment, the season of the year, etc., should all have a bearing upon the contents of the letter.

Before beginning a letter, think over what you wish to say, and then make a list of topics.

Let the subject-matter of each topic form a paragraph.

In writing, keep to the arrangement of your topics and allow the paragraphs of the letter to follow each other in logical order.

As you are writing to a *friend*, make your letter *friendly*, *chatty*, and *interesting*.

Avoid the use of slang. Keep in mind the arrangement and punctuation, the heading, the salutation, the body, the ending, and the signature of the letter.

Two rules in regard to every letter written should be rigidly observed:—

**Read over carefully the contents of your letter before signing your name.**

**Never send a letter that you would not be willing to see in print over your own name.**

1. Suppose a boy in the city is writing a letter to a boy in the country. Perhaps he would arrange the topics somewhat like this:—

1. Introductory paragraph. 2. A game of ball in which he played first base. 3. A concert or theater attended. 4. A pair of new skates or a bicycle. 5. A new suit of clothes. 6. School, studies, teacher, etc. 7. Some books just read or other work accomplished out of school. 8. Plans for the coming vacation. 9. Concluding paragraph.

2. A girl living in the country, or in a small village, writing to her cousin in the city, might arrange her topics as follows : —

1. Introductory paragraph. 2. Gathering and pressing wild flowers. 3. The flower garden. 4. A new dress. 5. A birthday party. 6. A drive. 7. Music lessons. 8. Concluding paragraph.

In writing letters to a near relative, it is proper to relate interesting bits of news about members of the family.

3. A girl writing to her grandmother might arrange her topics in the following manner : —

1. Introductory paragraph. 2. Interesting things that have happened in the family. 3. Something about school. 4. Description of a play, concert, or a ride in the cars. 5. Something accomplished outside of school, as a piece of sewing, a drawing or painting, a new song learned, or a new selection for the piano. 6. A new autograph obtained. 7. Concluding paragraph.

## 15. REVIEW

Fill the blanks in the following sentences with some form of the verb *to raise*, or of the verb *to rise* : —

1. Venice has — the roof of the Campanile.
2. The trapper had — with the sun.
3. The Essex farmers have — parsley for many years.
4. The brook — three feet last year.
5. Thoroughbred horses are — in the blue grass region.
6. The moon — slowly o'er the sea.
7. He had already — when the officer entered.
8. Lincoln had — from the humble class of rail-splitters.
9. The Amazon — in the foothills of the Andes.
10. When dough is heated, it will —.
11. —, and give the lady a seat.

## 16. THANKSGIVING DAY

## Imagination

*Read:—*

For days and days before Thanksgiving, the boy was kept at work evenings, pounding and paring and cutting up and mixing (not being allowed to taste much), until the world seemed to him to be made of fragrant spices, green fruit, raisins, and pastry,—a world that he was allowed to enjoy only through his nose. How filled the house was with the most delicious smells! The mince pies that were made! If John had been shut in solid walls with them piled about him, he couldn't have eaten his way out in four weeks. There were dainties enough cooked in those two weeks to have made the entire year luscious with good living, if they had been scattered along in it. But people were probably all the better for scrimping themselves a little in order to make this a great feast. And it was not by any means over in a day. There were weeks deep of chicken-pie and other pastry. The cold buttery was a cave of Aladdin, and it took a long time to excavate all its riches.

Thanksgiving Day itself was a heavy day, the hilarity of it being so subdued by the universal wearing of the Sunday clothes, that the boy couldn't see it. But if he felt little exhilaration, he ate a great deal. The next day was the real holiday. Then were the merry-making parties, and perhaps the skatings and sleigh rides, for the freezing weather came before the governor's proclamation in many parts of New England.

—CHARLES DUDLEY WARNER.

What is the origin of Thanksgiving Day?

Do all parts of our country observe this day?

What particular section of the country observes it most elaborately?

What is the reason for this?

The author of the above description of Thanksgiving Day tells of the festival as he remembers it in a Massachusetts village.



Imagine that you are visiting in a New England country town at Thanksgiving time. *Write an account of your share in the preparations for the day.* Perhaps you go nutting. What kind of nuts do you find? Or perhaps you roast apples or pop corn before the open fire, chop the mince-meat, bring the pumpkins, squashes, potatoes, apples, and cranberries from the cellar, husk the corn, stone the raisins for the plum pudding, help catch the turkey, or decorate the house with evergreen.

Next, *tell of your experiences on the day itself.* Describe the weather, the festive air of the house, the company, and the dinner. Give a few observations on your enjoyment of the day. Make your description so attractive, that after reading your account, a person who has never shared in Thanksgiving fun, would want very much to participate in this festival once a year in his own state.

## 17. THE ROSE AND THE CLAY

### Study of a Fable

A man in the East by chance took up a piece of clay which lay in his path, and was surprised to find that it had so sweet an odor. "It is but a poor piece of clay," said he, "a mean clod of earth, yet how sweet it is! How fresh! But whence has it this scent?" The clay said, "I have dwelt with the rose."

Make friends with the good if you wish to be like them.

— ÆSOP.

The above fable contains a beautiful moral.

Notice that it is the simplicity of the thought and of the language that makes the story so pretty.

Substituting two other inanimate objects for the clod of clay and the rose, *write a fable* that you would be willing to read before the members of a class higher than your own.

## 18. LOVE OF COUNTRY

## Study of a Poem

*Read and memorize the following poem : —*

Breathes there the man, with soul so dead,  
 Who never to himself hath said,  
     " This is my own, my native land ! "  
 Whose heart hath ne'er within him burned,  
 As home his footsteps he hath turned  
     From wandering on a foreign strand ?

If such there breathe, go, mark him well !  
 For him no minstrel raptures swell ;  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim, —  
 Despite those titles, power, and pelf,  
 The wretch, concentered all in self,  
 Living, shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust from whence he sprung,  
 Unwept, unhonored, and unsung.

— SIR WALTER SCOTT.

Use your dictionary to find the meaning of the words  
*pelf, renown, despite.*

19. EXPLANATION OF PLAN FOR STORY  
 WRITING

## Oral Exercise

A king's son lay very ill. He feared to die. The priest told him death was near. The boy wanted the king's soldiers to drive Death away. The priest tried to make him understand the meaning of Death. The boy could not understand it.

Above is the outline of a story. It is quite uninteresting as it stands. Many questions concerning it come to your mind at once. You ask yourself—*Who* was the king? *What* country was it? *When* did it happen? *What* was the matter with the child? *How* old was he? *Where* was his mother? *What* was his father doing? *What* did the priest say to him? *Why* did the boy want soldiers? *What* did he think they could do? *Why* was he fearful of death? *How* did the priest explain it to him? *What* was the purpose of his talk? *What* was the result of it all?

When you answer these questions, making each character talk for himself as you think he should, filling the outline in right proportion, and giving details that will make each paragraph clear, you will find that you have made an interesting story.

Following the outline, imagine answers to the questions and see how good a story you can make.

### Written Exercise

Many ideas have come to your mind that have not been suggested by the questions. Using your own ideas now, *write the story*, answering for each sentence of the outline as many of the following questions as possible: *Who? When? Where? Why? What? How? For what purpose? To what end?*

Read to the class the completed story that you have written.

By answering the questions suggested above, any outline may be filled in with details and transformed into an interesting story. Take special notice of the questions. It will be well to memorize them.

*Note to the teacher* : The teacher may read to the class, after hearing and discussing some of the children's stories, the story of *The Death of the Dauphin* by Daudet. The class will see that it is based upon a similar outline.

## 20. DICTATION

1. The grocers' and butchers' shops were filled with customers.
2. Sailors' lives are full of peril.
3. Styles in women's cloaks are very simple this season.
4. You will have three days' work.
5. We have new fashions in children's coats.
6. Warm garments are made from sheep's wool.
7. Men's and boys' shoes are made in Lawrence, Massachusetts.

## 21. A SURE WAY OF DESTROYING ENEMIES

*Read this story carefully :—*

A great number of subjects had risen in rebellion against a Chinese Emperor, and he pledged his word that he would destroy all his enemies. To the surprise and displeasure of his friends and councilors, he offered a free pardon to all those who would lay down their arms and submit to him. This they all did, and many of them were received into favor. "Why!" exclaimed one of the chief ministers of state, "did you not declare that you would destroy all your enemies?" "Yes," replied the Emperor, "and I have done so. I have no longer any enemies; they are all my friends."

Do you call the above story a fable or an anecdote? Give a reason for your answer.

Name an adjective that describes the character of the Emperor as shown by his reply to the minister of state.

*Rewrite the story, using the following topics :—*

1. A rebellion in China.
2. The Emperor's promise.
3. His offer of pardon to his enemies.



4. The acceptance of his offer.
5. The chief minister's question.
6. The Emperor's reply.

## 22. THE CRAB AND HIS MOTHER

### Study of a Fable

A mother crab said to her son: "Why do you walk so crooked, child? Walk straight."

"Mother," said he, "show me the way, and I will try to walk like you." But as long as she could not walk straight, her son laughed at her advice.

—Æsop.

Consider the above fable.

What truth does this fable point out?

Can you think of a saying that sums up the teaching of this story?

Think of an animal that lacks a certain quality, the possession of which might greatly improve its appearance.

*Guided by the above story, write a fable, using, instead of the crab, the animal that you have chosen.*

## 23. USES OF *LIKE* AND *AS*

1. He sings as if he enjoyed the music.
2. The fugitive limped as if he had been wounded.
3. Why doesn't he swim as he was taught to do?
4. The ships rolled as if they were eggshells.
5. The Eskimos hunt as the Indians do.

In the above sentences, *as*, or *as if*, is followed by a *statement* explaining what somebody or something resembles or acts like.

6. Washington lived like a true American.
7. General Gates, like Benedict Arnold, was a proud man.

8. Nathan Hale was hanged like a common spy.  
 9. "The clothesline posts  
 Looked in like tall and sheeted ghosts."

The word *like*, in sentences 6, 7, 8, and 9, is not followed by a statement, but by a *word* that names what somebody or something resembles, or acts like.

*Fill the blanks in the following sentences with like, or with as or as if, and be prepared to give reasons for your choice: —*

1. The children cried — they were frightened.
2. — a brave soldier, he preferred death to dishonor.
3. The crab said to her son, "Walk — I do."
4. Run — a deer.
5. George III acted — he always had.
6. Can you pitch a curve — Henry does?

Make rules for the use of *like* and *as*.

Give five sentences in which *like* is used correctly, and five others in which *as* is used correctly.

## 24. A CHILD'S DREAM OF A STAR

### Analysis to Select Outline of Story

*Read this beautiful story carefully: —*

There was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister, who was a child too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of God, who made the lovely world.

They used to say to one another, sometimes, "Supposing all the children upon earth were to die; would the flowers, and the water,

and the sky, be sorry ?” They believed they would be sorry. “For,” said they, “the buds are the children of the flowers, and the little playful streams that gambol down the hillsides, are the children of the water ; and the smallest bright specks, playing at hide-and-seek in the sky all night, must surely be the children of the stars ; and they would all be grieved to see their playmates, the children of men, no more.”

There was one clear, shining star, that used to come out in the sky before the rest, near the church spire, above the graves. It was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand in hand at a window. Whoever saw it first, cried out, “I see the star !” And often they cried out both together, knowing so well when it would rise, and where. So they grew to be such friends with it, that, before lying down in their beds, they always looked out once again, to bid it good night ; and when they were turning round to sleep, they used to say, “God bless the star !”

But while she was still very young, — O, very, very young, — the sister drooped, and came to be so weak that she could no longer stand in the window at night ; and then the child looked sadly out by himself, and, when he saw the star, turned round and said to the patient, pale face on the bed, “I see the star !” and then a smile would come upon the face, and a little, weak voice used to say, “God bless my brother and the star !”

And so the time came — all too soon — when the child looked out alone, and when there was no face on the bed ; and when there was a little grave among the graves, not there before ; and when the star made long rays down towards him, as he saw it through his tears.

Now, these rays were so bright, and they seemed to make such a shining way from earth to heaven, that when the child went to his solitary bed, he dreamed about the star ; and he dreamed that, lying where he was, he saw a train of people taken up that sparkling road by angels. And the star, opening, showed him a great world of light, where many more such angels waited to receive them.

All these angels, who were waiting, turned their beaming eyes upon the people who were carried up into the star; and some came out from the long rows in which they stood, and fell upon the people's necks, and kissed them tenderly, and went away with them down avenues of light, and were so happy in their company, that, lying in his bed, the child wept for joy.

But there were many angels who did not go with them, and among them one he knew. The patient face that once had lain upon the bed was glorified and radiant; but his heart found out his sister among all the host.

His sister's angel lingered near the entrance of the star, and said to the leader among those who had brought the people thither, "Is my brother come?"

And he said, "No."

She was turning hopefully away, when the child stretched out his arms, and cried, "O sister, I am here! Take me!" And then she turned her beaming eyes upon him, and it was night; and the star was shining into the room, making long rays down toward him as he saw it through his tears.

From that hour forth the child looked out upon the star as on the home he was to go to, when his time should come; and he thought that he did not belong to the earth alone, but to the star too, because of his sister's angel gone before.

There was a baby born to be a brother to the child; and while he was so little that he never yet had spoken a word, he stretched his tiny form out on his bed, and died.

Again the child dreamed of the opened star, and of the company of angels, and the train of people, and the rows of angels with their beaming eyes all turned upon those people's faces.

Said his sister's angel to the leader, "Is my brother come?"

And he said, "Not that one, but another."

As the child beheld his brother's angel in her arms, he cried, "O, sister, I am here! Take me!" And she turned and smiled upon him. And the star was shining.

He grew to be a young man, and was busy at his books, when an

old servant came to him, and said, "Thy mother is no more. I bring her blessing on her darling son."

Again at night he saw the star, and all that former company. Said his sister's angel to the leader, "Is my brother come?"

And he said, "Thy mother!"

A mighty cry of joy went forth through all the star, because the mother was reunited to her two children. And he stretched out his arms, and cried, "O, mother, sister, and brother, I am here! Take me!" And they answered him, "Not yet." And the star was shining.

He grew to be a man whose hair was turning gray, and he was sitting in his chair by the fireside, heavy with grief, and with his face bedewed with tears, when the star opened once again.

Said his sister's angel to the leader, "Is my brother come?"

And he said, "Nay, but his maiden daughter."

And the man who had been the child saw his daughter, newly lost to him, a celestial creature among those three; and he said, "My daughter's head is on my sister's bosom, and her arm is round my mother's neck, and at her feet there is the baby of old time, and I can bear the parting from her, God be praised!" And the star was shining.

Thus the child came to be an old man, and his once smooth face was wrinkled, and his steps were slow and feeble, and his back was bent. And one night, as he lay upon his bed; his children standing round, he cried, as he had cried so long ago, "I see the star!"

They whispered one another, "He is dying."

And he said, "I am. My age is falling from me like a garment, and I move toward the star as a child. And O, my Father, now I thank thee that it has so often opened to receive those dear ones who await me!"

And the star was shining; and it shines upon his grave.

—CHARLES DICKENS.

*Analyze the above story to discover the topics that Dickens probably had in his mind when he wrote it. You will*

find it may be divided into eight main topics. See if you can tell which of the guiding questions (Who? When? Where? What? When? How? Result?) Dickens answered under each topic you have found.

We now see that a great writer like Dickens, when he wrote his interesting stories, probably followed some such plan as we have been studying.

## 25. REVIEW

Give orally synonyms for the following words: —

remarked	finally	difficulty
discovered	equipped	determine
succeeded	possessing	aeroplane
discouraging	scientific	interrupt
hardships	knowledge	inventor

Write sentences containing homonyms for the following words: their, hear, threw, strait, hair, grater, fair, dun, made, pail, paws, knot, lessen.

Give two homonyms for each of these words: pare, rays, eye, sew, told, two, vain, praise, rain, you, sees.

How many homonyms can you give for the word *write*?

## 26. THE LAME BOY

### Outline for an Historical Story

Time of Revolutionary War. Call for troops in a colonial town. Men, and boys over fourteen years of age, needed at the front. A lame boy begs permission to serve in the army. He is refused. His disappointment lessened by hard work at a blacksmith's forge. Some months later, the great general rides into the town. His horse has lost a shoe, is lame, and dangerous delay is threatening to prevent the general from leading his troops to victory. The lame boy comes to the rescue. What did he do? How? Where? Results to all?

Perhaps you have some good short story of these stirring times that you would like to read to the class. Or maybe your teacher knows a good one to read to you, before you begin to write your story about *The Lame Boy*.

## 27. DICTATION

1. There were seventy-eight children's coats for sale.
2. We import camphor, tea, and spices from the East Indies.
3. Frank's father brought him an English setter.
4. O Sheik, I cannot leave thee so.
5. Don't you remember having met him?
6. The President gave a public reception at the White House on Wednesday.
7. I didn't realize that the Maine coast is so rocky.
8. The eldest son of the King of England is called the Prince of Wales.

## 28. THE NOBLEST DEED—A STORY WRITTEN BY A CHILD

### Study Lesson

The following outline was given to pupils of the same grade as yours. Each child wrote a story based upon it, finding answers to the guiding questions that we have learned to ask ourselves when we write a story. What are those guiding questions?

One of the stories written by these children is printed here in full. Let us examine it closely to see what paragraphs belong to each topic of the outline, and which of the guiding questions has been answered in each paragraph. As you study it with your teacher, find all the good things about it that you can, as well as those parts that you think could be improved.

### Outline for Story

An old father, about to die, divides his fortune among three sons. He retains a jewel of great value, but promises to give it to that son who, at the end of three months, shall have performed the noblest deed. Deed of the first son. What did the second son do? What noble action did the third son perform? Who received the jewel?

### The Story

Mr. Crocker was seated in the sun parlor of a large mansion in Plymouth, England. He had been ill all the previous winter and was spending his last days with his three sons, Frank, Sydney, and Herbert. After he had been in the sun room for some time, he rang for the butler and asked him to tell the boys their father wanted them.

When they were there he began to say, "My boys, you know I cannot live very long and so I want you to know what is yours when I am gone. That —"

"Don't talk about it, father," broke in Sydney. "I can't bear it."

"Neither can I, and so the sooner I get through with what I have to say, the better," Mr. Crocker answered. "Now, I don't want any dispute and so I have divided my property as evenly as possible. Our house in London with five thousand pounds will belong to Frank. This house will belong to Sydney with five thousand pounds also, and all of the books I own will go to you, Herbert, as you are so fond of them, with eight thousand pounds."

After all three had expressed their gratitude, Mr. Crocker continued, "This is not all I want to tell you, my boys. There is a beautiful emerald in my possession which I promise to give to the one who performs the noblest deed within three months. To-morrow you may start. It is the first day of July and I will expect you to be back here the first day of October."

Then the three sons went to get ready for the next day's journey. The next morning when they had all said good-by to their father, they started out, each in a different direction.



Three months were passing away. One fine morning Herbert came home after two months' absence. He returned on a black horse and his father was somewhat surprised, but he was resolved not to ask any questions because he thought the story would be told sometime.

Two days before the appointed time Frank came home. He looked as if he had been sick and his father asked him what was the matter. He answered, "I will tell you later."

When the first day of October arrived and no Sydney, Mr. Crocker began to be very anxious. He was a very sick man now, and he could not even sit up to see Sydney approaching. But he came at last.

It was at noon and Sydney came in a carriage. He went at once to see his father who was much delighted to see him because he had thought he was not coming. The other boys came at once, too, and Mr. Crocker then asked Frank what he thought was the noblest deed he had done. Frank answered, "I started to go to Portsmouth by sea and come back by land, but when the ship I was on had gone half way, a great wind arose and we were driven out of our course. One night when the wind was very fierce, we heard the cry of 'Land, land.'

"Immediately we rushed to the forward part of the boat where we saw a light a short distance away. At that minute we heard a scraping sound and the ship stopped. The boats were lowered and many made off in those. There was one old lady, however, who, in her fright, leaped overboard, and would have drowned if I had not saved her."

"I am very glad you did save her, and I, too, think it was a noble deed," answered Mr. Crocker. "Now, Sydney, what have you to say?"

"I didn't do much," said Sydney, "I only helped some people that had a fever. I am the Captain of the *King Edward* you know, and some of the people on board were taken sick. One of the men told me there was a leak in the bottom of the ship and they had done everything to keep the water out, but they could not. It was a bad situation, but I saw a steamship and signalled to her and she helped us."

"What makes you look so white and weak?" asked his father.

"Well, I caught the fever myself while I was caring for the others," he answered.

"That is too bad," said Mr. Crocker, "but I guess we will soon fix you up. Now, Herbert?"

"Well," said Herbert slowly, "I wrote a story. It took the whole two months to write it. It won a prize. The horse I rode home on was the prize I won for it."

"That is good, but it might have been better," said Mr. Crocker. "Sydney, I think you have done the noblest deed and won the prize. Here it is," handing him a sparkling emerald, green as meadow grass.

"Oh, father, do you really think I earned it?" exclaimed Sydney. "How can I repay you?"

"By keeping on doing such noble deeds as you think are worthy of it," answered his father. And Sydney always tried to.

— M. K.

## 29. A NOBLE DEED

### Outline and Story

We have seen what one child in another class did in writing a story of noble acts. *Let us make a simple outline for a story which we may call A Noble Deed.*

Can you recall any story you have read that told about noble actions? Perhaps your teacher may read you one before you begin to write. *Why the Chimes Rang*, by Raymond McDonald Alden, is a good one.<sup>1</sup>

Try to make your story of a noble deed simple and beautiful. Use, as far as you can, your own ideas.

### Memory Gem

It is a good thing to be rich and a good thing to be strong, but it is a better thing to be beloved of many friends.

— EURIPIDES.

<sup>1</sup> Published by Bobbs, Merrill and Company.

## 30. THE SONG OF THE BROOK

## Study of a Poem

*Read the following poem:—*

1. I come from haunts of coot and hern,  
I make a sudden sally,  
And sparkle out among the fern,  
To bicker down a valley.
2. By thirty hills I hurry down,  
Or slip between the ridges,  
By twenty thorps, a little town,  
And half a hundred bridges.
3. Till last by Philip's farm I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on forever.
4. I chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles.
5. With many a curve my banks I fret  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.
6. I chatter, chatter, as I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on forever.
7. I wind about, and in and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling.

8. And here and there a foamy flake  
    Upon me, as I travel  
    With many a silvery waterbreak  
    Above the golden gravel,
9. And draw them all along, and flow  
    To join the brimming river,  
    For men may come and men may go,  
    But I go on forever.
10. I steal by lawns and grassy plots,  
    I slide by hazel covers ;  
    I move the sweet for-get-me-nots  
    That grow for happy lovers.
11. I slip, I slide, I gloom, I glance,  
    Among my skimming swallows ;  
    I make the netted sunbeam dance  
    Against my sandy shallows.
12. I murmur under moon and stars  
    In brambly wildernesses ;  
    I linger by my shingly bars ;  
    I loiter round my cresses ;
13. And out again I curve and flow  
    To join the brimming river,  
    For men may come and men may go,  
    But I go on forever.

— TENNYSON.

Have you ever watched a little brook as it traced its way from its source until it reached a larger stream? Did you ever listen to its soft lappings, or to its gentle chatter over little pebbles?

If you have ever seen such a brook, Tennyson's poem will cause you to remember and to love it, and if you have

not as yet seen a brook, the above poem will prepare you for a future pleasure.

Many of the words in the poem are used in England, but they may be unfamiliar to us. *Look up in your dictionary* the following words, and choose a good synonym for each:—*coot, hern, thorps, fallow, mallow, grayling.*

Choose as many different words as you can which describe the flow of the brook.

Which words bring to your mind the gentle flow of the brook? Which remind you of the more noisy brook?

*Try to make a little sketchbook* with this for its title,—*The Song of the Brook.* Use two pages for each stanza. On the left-hand page, write or print a stanza of the poem, and on the right-hand page, illustrate it with pencil, pen and ink, or paint.

Stanzas 1, 10, and 12 should make particularly attractive pages.

This sketchbook will make a suitable Christmas or birthday gift for some member of your family.

*Memorize the poem.*

### 31. EXPLANATORY WORDS AND PARENTHETIC EXPRESSIONS

#### Use of Commas

1. Lieutenant Peary, *the intrepid commander*, discovered the North Pole.
2. Napoleon was transported to St. Helena, *his island prison*.
3. You will meet Mr. Slocum, *a ninth grade teacher*, at the lecture to-night.
4. The British soldiers knew, *of course*, that some one had blundered.
5. Our American navy, *it seems to me*, is most efficient.

6. It requires a generation, *as you say*, to grow an oak, but a pumpkin, *no doubt*, will mature in a season.

*Omitting the italicized words, read sentences 1, 2, and 3.* The italicized words are not absolutely necessary in understanding the sentences; they are **explanatory**, rather, and serve to give a fuller meaning to the sentences.

*Omitting the italicized words, read sentences 4, 5, and 6.* The italicized expressions are **parenthetic** and may be omitted without destroying the meaning of the sentences, although, like the explanatory words in sentences 1, 2, and 3, they give a fuller meaning to the sentences.

Notice the punctuation in the above sentences.

**Explanatory words and parenthetic expressions should be set off by a comma or by commas.**

### Dictation

1. Let us sing *The Star-Spangled Banner*, our national song.
2. Rudyard Kipling, the English novelist, was born in India.
3. " 'Twas then, no doubt, if 'twere at all,  
But doubts we need not mention,  
That *then* and *now*, two adverbs small,  
Engaged in sharp contention."

## 32. ABBREVIATIONS

What is an abbreviation? Write a list of all the abbreviations that you can recall. What mark follows an abbreviation?

*Learn the following abbreviations and their meanings:—*

A.D. (*Anno Domini*), In the year of our Lord.

B.C., Before Christ.

Anon. (*Anonymous*), Without name.

Messrs. (*Messieurs*), Gentlemen, Sirs.

### Dictation

1. Valerian, the Roman Emperor, reigned until A.D. 260.
2. Aristides, called "The Just," died in the year 468 B.C.
3. Messrs. HODGE, BROWN & TAYLOR,  
498 Euclid Ave.,  
Cleveland,  
Ohio.

GENTLEMEN :

I have your letter of yesterday, etc. —

Yours truly,  
W. C. CODY.

4. Politeness is to do and say  
The kindest thing in the kindest way.  
— *Anon.*

### 33. THE SPIRIT OF '76

#### Picture Study

When you look at the picture on page 38, which feeling is uppermost in your mind—joy that America had such brave men to free her from England's tyranny, or sorrow that such noble men were forced to leave their homes, relatives, and friends, and to suffer hardship and even death for their country?

Imagine that this scene was enacted at the Battle of Bunker Hill. Do you think that the battle has just begun, or that it is nearly ended? Why?

Notice the dress of the two men. Why is the term "minutemen" applicable to them?

Which man has the more determined expression? Which one appears to have suffered physical pain? How can you tell? Select two adjectives that best describe the expression on each man's face.



*From the painting by A. M. Willard*

**THE SPIRIT OF '76**



About how old is the drummer boy? Why is he regarding the older drummer so intently?

Notice the wounded man in the foreground. Does his action help you to interpret the title of the picture?

What is the title of the man who carries the flag? Can you find out what flag was carried by the Americans at Bunker Hill? How did it differ from our present flag?

### Written Work

Imagine that you are the wounded soldier in the foreground. The drummer boy is your cousin, and the drummer and the fifer are your neighbors who live in Charlestown. You four started forth on the night of June sixteenth to fortify Breed's Hill.

On your arrival at home, your mother asks for the story of the battle. *Write it as you would tell it to her, following this outline:—*

1. The departure from home.
2. The building of the fortifications.
3. The attacks by the British.
4. The carrying of the wounded to the side lines.
5. The rally of the continentals headed by your cousin and your neighbors.
6. Your shouts of encouragement.
7. Your unconsciousness.
8. Consciousness returns as you are borne home by your comrades.

Before writing your story of the battle, ask your teacher to read to you *Grandmother's Story of Bunker Hill* by Oliver Wendell Holmes.

Imagine that you are the sister of the drummer boy. *Write an historical letter* to your cousin in England, telling her of the stirring times, and of the battle.

## 34. BUSINESS LETTERS

WANTED — Boy for office work, grammar school graduate preferred, salary first year \$5 per week. Address Wiles, Lovell & Co., 36 State Street, Boston.

The above advertisement appeared in a newspaper, and the following is a letter received from an applicant: —

41 PEARL STREET,  
DORCHESTER, MASS.,  
Feb. 21, 1910.

WILES, LOVELL & Co.,  
36 STATE STREET,  
BOSTON, MASS.

GENTLEMEN :

I wish to apply for the position of office boy which you advertised in yesterday's *Herald*.

I am a graduate of the Cedar Grove School and am fifteen years old. I refer by permission to Mr. R. I. Stone, the principal of the Cedar Grove School, Dorchester, Mass. I should be glad to call at your office at any time convenient for you.

Respectfully yours,  
JAMES H. MURRAY.

Name the parts of a friendly letter. Compare this business letter with some friendly letter that you have written. Does the heading of a business letter differ in any way from that of a friendly letter?

Notice the three lines before the salutation.

The name of the firm is on the first line, the number and the street on the second, and the city and the state on the third. These three lines are called the *inside address*.

In business letters, the salutation may be: —

My dear Sir:  
Dear Sir :

Dear Madam:  
Gentlemen :

If you were writing a business letter to one man, what would you write for the salutation?

Notice the punctuation of the salutation.

When writing an application for a position, state your facts in a brief, simple, and straightforward manner. Always give the name and address of some person or persons to whom an application for your reference may be made.

In the complimentary closing, any of the following phrases may be used:—

Respectfully yours,  
Very truly yours,  
Truly yours.

What kind of paper should you use when answering an advertisement? What color of ink should you use? Should you inclose a stamp? Why?

Will your penmanship have any weight in securing a position for you? Why? Why should you allow some member of your family to read the letter before sending it?

### Written Exercise

**WANTED**— Boy to learn jewelry business. Address C 5770, Globe Office.

*Write a letter in answer to the advertisement above.* Imagine that you have been graduated from the grammar school.

**WANTED**— Girl to run errands between 4.30 and 6 o'clock every afternoon. Address R. K. Smith, 16 Concord Street, Canton, Ohio.

Imagine that you live near the person who wrote the above advertisement. *Answer the advertisement.*

209 UPTON ST.,  
 BUFFALO, N.Y.,  
 May 9, 1910.

THE CURTIS PUBLISHING Co.,  
 PHILADELPHIA, PENN.

GENTLEMEN :

Please send the *Saturday Evening Post* for one year to the above address. I inclose \$1.50 for the subscription.

Very truly,  
 GEORGE A. HATCH.

*Address envelopes for the above letters.*

### 35. LATIN PREFIXES

What is a prefix? What is its use? Name five prefixes. What is the sum of a prefix and a root called? Illustrate your answer. The following syllables, taken from the Latin, are used as prefixes in the English language. *Memorize their meaning.*

*circum*, about or around.

*sub* (*suc, suf*), under.

*ante*, before.

*trans*, across, through, or beyond.

*non*, not.

*post*, after or behind.

*per*, through or by.

*re*, again or back.

*Explain the derivation and the meaning of the following words :—*

circumnavigate, circumvent, circumference; anteroom, antecedent; non-conductor, nonsense, non-resident; perspire, percentage, persecute; subway, substitute, suffix, subtropical; transitive, transfer, Transvaal, transport; postpone, postscript; reverse, remember.

### Memory Gem

Diving, and finding no pearls in the sea,  
 Blame not the ocean, the fault is in thee.

**36. A KITTEN'S CLEVERNESS****Oral and Written Practice**

Have you ever read *A Christmas Carol*, *The Old Curiosity Shop*, *David Copperfield*, or *Oliver Twist*? These are the names of four books written by the famous English author, Charles Dickens.

Charles Dickens was a great lover of little children. In every one of his many books, the child is an important character. When you are older and have read Dickens's books for yourself, you will learn to know and to love "Little Nell," "Paul and Florence Dombey," "Tiny Tim," "Oliver Twist," and many others of the Dickens children.

The great author loved animals also. Below, you will find a story of his pet cat, "Williamina," and her kitten.

This story, and many others of interest, have been written by his daughter in a little book entitled *My Father As I Recall Him*.

*Read the following selection: —*

On account of our birds, cats were not allowed in the house; but from a friend in London I received a present of a white kitten — Williamina — and she and her numerous offspring had a happy home at "Gad's Hill." She became a favorite with all the household, and showed particular devotion to my father. I remember on one occasion she selected a corner of father's study for the home of her kittens. She brought them one by one from the kitchen and deposited them in her chosen corner. My father called to me to remove them, saying that he could not allow the kittens to remain in his room. I did so, but Williamina brought them back again, one by one. Again they were removed. The third time, instead of putting them in the corner,

she placed them all, and herself beside them, at my father's feet, and gave him such an imploring glance that he could resist no longer, and they were allowed to remain. As the kittens grew older they became more and more frolicsome, swarming up the curtains, playing about on the writing table, and scampering behind the book shelves. But they were never complained of and lived happily in the study until the time came for finding them other homes. One of these kittens was left unnamed, and became known by the servants as "the master's cat" because of his devotion to my father. He was always with him, and used to follow him about the garden like a dog, and sit with him while he wrote. One evening we were all, except father, going to a ball, and when we started, left "the master" and his cat in the drawing-room together. "The master" was reading at a small table, on which a lighted candle was placed. Suddenly the candle went out. My father, who was much interested in his book, relighted the candle, stroked the cat, who was looking at him pathetically, he noticed, and continued his reading. A few minutes later, as the light became dim, he looked up just in time to see puss deliberately put out the candle with his paw, and then look appealingly toward him. This second and unmistakable hint was not disregarded, and puss was given the petting he craved. Father was full of this anecdote when all met at breakfast the next morning.

— MAMIE DICKENS.

What two instances show the love of Dickens for animals, and his kindness toward them?

Who is referred to in the expression "the master"?

Give an adjective that describes the kitten's action in putting out the candle.

Think of some interesting thing, either amusing or otherwise, that you have known a pet animal to do.

*Describe the incident orally to the class.*

*Write a letter, describing the incident, to a friend.*

## 37. DICTATION

1. James, this is Mary's book.
2. Did you call me, sir?
3. The English author, Sir Conan Doyle, was presented at court.
4. Let us take a vote, gentlemen.
5. There, father, are your slippers.
6. Little children, please be very quiet now.
7. Bring me a cup of tea, waiter.
8. "Good morning, Mrs. Brown," said the doctor.
9. Fellow citizens, a grave situation confronts us.

## 38. NOTES OF EXPLANATION OR EXCUSE

Imagine that James H. Murray obtained the position of office boy with the firm of Wiles, Lovell & Co., for which he applied on February 21.

On June 8, he was unable to attend business. Read the letter that he sent his employer:—

41 PEARL STREET,  
DORCHESTER, MASS.,  
June 8, 1910.

MY DEAR MR. LOVELL:

I shall be unable to be at the office to-day. Last night, while riding my bicycle, I fell and sprained my ankle. I hope to be able to go to work by Friday, the twelfth. I am sorry to remain away from the office at this time because of the inconvenience it causes you.

Truly yours,

JAMES H. MURRAY.

Absence from any engagement, business or otherwise, always requires a note of explanation. Remember to state clearly the reason for your absence.

*Using the following suggestions, write a note —*

1. To your Sunday school teacher, explaining to her the cause of your absence from Sunday school last Sunday.
2. To one of your classmates, giving the explanation that you are obliged to remain away from school to day because of your mother's illness, and asking that your home lessons may be brought to you.

### 39. THE FIRST SNOW FALL

#### Study of a Poem

*Read:—*

The snow had begun in the gloaming.  
 And busily all the night  
 Had been heaping field and highway  
 With a silence deep and white.

Every pine and fir and hemlock  
 Wore ermine too dear for an earl,  
 And the poorest twig on the elm tree  
 Was ridged inch-deep with pearl.

From sheds new-roofed with Carrara  
 Came Chanticleer's muffled crow,  
 The stiff rails were softened to swan's-down  
 And still fluttered down the snow.

I stood and watched by the window  
 The noiseless work of the sky,  
 And the sudden flurries of snow-birds,  
 Like brown leaves whirling by.

I thought of a mound in sweet Auburn  
 Where a little headstone stood ;  
 How the flakes were folding it gently,  
 As did robins the babes in the wood.



Up spoke our own little Mabel,  
 Saying, "Father, who makes it snow?"  
 And I told of the good All-father  
 Who cares for us here below.

Again I looked at the snow fall,  
 And thought of the leaden sky,  
 That arched o'er our first great sorrow,  
 When that mound was heaped so high.

I remember the gradual patience  
 That fell from that cloud like snow,  
 Flake by flake, healing and hiding  
 The scar of our deep-plunged woe.

And again to the child I whispered,  
 "The snow that husheth all,  
 Darling, the merciful Father  
 Alone can make it fall!"

Then, with eyes that saw not, I kissed her;  
 And she, kissing back, could not know  
 That *my* kiss was given to her sister,  
 Folded close under deepening snow.

— LOWELL

Can you find in this book another poem written by Lowell that deals with another season? Which poem do you prefer? Why?

Define the following words: *ermine, Carrara, Chanticleer.*

Illustrate upon the blackboard the second stanza.

*Read a brief life of Lowell* and find out whether this poem was founded upon an actual fact.

### Memory Gem

A gentleman makes no noise; a lady is serene.

— EMERSON.

## 40. THE TADPOLE AND THE FROG

## Nature Study

Did you ever see, in the spring, the jellylike clusters of frogs' eggs floating in the ponds?

Frogs' eggs are little, round, dark-colored objects about as large as bird shot. A dozen, or perhaps more, are contained in a mass of colorless substance that looks like jelly.

Any boy or girl may easily obtain these eggs in the spring of the year. Take a large spoon and an uncovered jar to the pond. Scoop up the eggs and put them into the jar. Fill the jar with pond water.

Take the eggs to school and place them in a shallow dish. Fill the dish with fresh, clean water, a little grass, and some large pebbles that stand up out of the water.

Watch the eggs closely. Soon you will see them hatch into tadpoles, or pollywogs, as they are sometimes called.

When the tadpole first makes its appearance, it has a brown body about half an inch in length. Its tail is long. The mouth is nothing but a small slit, with no lips. There is a pair of very well-formed eyes.

In a few days, you will see little lumps forming under the skin on each side of the back part of the body. Soon these little lumps break through the skin and make the hind pair of legs.

A little later, the front pair of legs appears in the same way. Nose openings come, too. But most wonderful of all, the tadpole's tail begins to shrink. It grows shorter and shorter, until finally there is no tail at all, and the brown tadpole has changed into a green frog!

*Describe the frog briefly, using these topics as a guide:—*

1. The Body.
  - (a) Color.
  - (b) Size.
2. The Head.
  - (a) Eyes.
  - (b) Mouth.
3. The Legs.

Notice the frog's habits. Does it swim? Hop? Leap? Walk? Run? Does it spend more time above or below water? Ask your teacher to explain this subject to you.

Pick up the frog gently. Does its body feel warm or cold to you?

*Write a short comparison of the tadpole (just after being hatched) and the frog, using the following outline:—*

1. Color.
2. Shape.
3. Size.
4. Head.
  - (a) Eyes.
  - (b) Mouth.
5. Legs.
6. Tail.
7. Habits of
  - (a) swimming,
  - (b) staying above or below water,
  - (c) eating.

## 41. BUILDING THE HOUSE

### Oral and Written Practice

*Read the following selection:—*

I dug my cellar in the side of a hill sloping to the south, where a woodchuck had formerly dug his burrow, down through sumach and blackberry roots, and the lowest stain of vegetation, six feet square by seven deep, to a fine sand where potatoes would not freeze in any winter.

At length, in the beginning of May, with the help of some of my acquaintances, I set up the frame of my house. I built the chimney after my hoeing in the fall, before a fire became necessary for warmth, doing my cooking in the meanwhile out of doors on the ground, early in the morning, which mode I still think is in some respects more con

venient than the usual one. When 'it stormed before my bread was baked, I fixed a few boards over the fire, and sat under them to watch my loaf, and passed some pleasant hours in that way. In those days, when my hands were much employed, I read but little, but the least scraps of paper which lay on the ground, my holder, or tablecloth, afforded me as much entertainment, in fact answered the same purpose as the Iliad.

Before winter, I shingled the sides of my house, which were already impervious to rain, with imperfect and sappy shingles made of the first slice of the log, whose edges I was obliged to straighten with a plane.

I have thus a tight shingled and plastered house, ten feet wide by fifteen long, and eight-foot posts, with a garret and a closet, a large window on each side, two trap doors, one door at the end, and a brick fireplace opposite. The exact cost of my house, paying the usual price for such materials as I used, but not counting the work, all of which was done by myself, was as follows, and I give the details because very few are able to tell exactly what their houses cost, and fewer still, if any, the separate cost of the various materials which compose them : —

Boards . . . . .	\$8.03½	Mostly shanty boards.
Refuse shingles for roof and sides . . . . .	\$4.00	
Laths . . . . .	\$1.25	
Two second-hand windows with glass . . . . .	\$2.43	
One thousand old brick . . . . .	\$4.00	
Two casks of lime . . . . .	\$2.40	That was high.
Hair . . . . .	\$0.31	More than I needed.
Mantle-tree iron . . . . .	\$0.15	
Nails . . . . .	\$3.90	
Hinges and screws . . . . .	\$0.14	
Latch . . . . .	\$0.10	
Chalk . . . . .	\$0.01	
Transportation . . . . .	\$1.40	I carried a good part on my back.
In all . . . . .	<u>\$28.12½</u>	

These are all the materials excepting the timber, stones, and sand, which I claimed by squatter's right. I have also a small woodshed adjoining, made chiefly of the stuff which was left after building the house.

—Abridged from THOREAU'S *Walden*.

Henry D. Thoreau was born in Concord, Massachusetts, in 1817, and died there in 1862. He was a man of excellent education but his tastes were very simple. He lived the life of a hermit; loving nature, eating, sleeping, and writing out of doors much of the time.

The above selection is taken from *Walden, or Life in the Woods*. Other books by Thoreau are *A Week on the Concord and Merrimac Rivers*, *The Maine Woods*, and *Excursions in Field and Forest*.

Imagine that you are about to build a camp in the woods where you are to spend your summer vacation.

What kind of spot would you choose for an ideal location? Of what material would you build the camp? How would you obtain this material?

Tell just how you would put the camp together.

*Note to the teacher:* Let the girls of the class, in preference to answering this question, tell how they would furnish the interior of the camp, and how they would stock it with provisions.

Explain how you would spend your days after you were finally settled.

Compare your amusements on a July day with those on a September day. How would they differ?

## 42. GREEK ROOTS AND AFFIXES

From what "dead" language are derived many of the **affixes** (prefixes or suffixes) and **roots** used in the English

language? Many affixes and roots in our language are taken from the Greek; for example:—

GREEK

- autos* signifies one's self.  
*graphos* signifies a writer or a writing.  
*phone* signifies a sound.  
*tele* signifies far off.  
*anti* signifies against or opposite.  
*metron* signifies a measure.

Explain the derivation and the meaning of the following words:—

autograph, autobiography, automobile; graphite, graphic; telegraph, telephone, phonograph; antislavery, antipathy; symphony; meter, diameter, thermometer, perimeter; stenography.

*Note to the teacher:* In a similar manner, teach the meaning and use of such affixes as: *ad, bi, de, ex, in, inter, pre, pro, able, ate, fy, ise.*

### 43. FISHING EXPERIENCES

In these blue and frigid deeps, the real sport of angling is unknown. There is instead a rather childish, but amusing, game of saltwater grab bag. You let down a heavy lump of lead and two big hooks baited with clams, into thirty, forty, or sixty feet of water. Then you wait until something nudges the line. Then you give the line a quick jerk, and pull in, hand over hand, and see what you have drawn from the grab bag. It may be a silly, but nutritious cod, gaping in surprise at this curious termination of his involuntary rise in the world; or a silvery haddock, staring at you with round, reproachful eyes; or a pollock, handsome but worthless; or a shiny, writhing dogfish, whose villainy is written in every line of his degenerate, chinless face. It may be that spiny gargoye of the sea, a sculpin; or a soft and stupid hake from the mud-flats. It may be any one of the grotesque products of Neptune's vegetable garden, a sea cucumber, a sea carrot, or a sea cabbage. Or it may be nothing at all.

— From *Some Remarks on Gulls* by HENRY VAN DYKE.

The above account of deep-water fishing is an excellent example of close observation and of accurate expression. Study it carefully. Give the successive steps of some fishing expedition that you have had. What sort of bait did you use? How did you obtain it? What kind of lines and hooks were used? How were the hooks baited? Where did you fish? Was it in still or in running water? Deep or shallow? Were the fish "gamey"? State any incidents or anecdotes in connection with your trip that may help to give a clear and accurate account of it to your readers.

If you have never fished, tell how you made a raft, or built a boat, or a log hut, or a lean-to, or how you cleaned up the yard, or the cellar, or the attic.

The girls may tell how to make fudge, or bread, or cake, or how to broil a steak; how to sweep a floor, or to dust a room, or to cut out a waist.

#### 44. YUSSOUF

##### Study of a Poem

*Read:—*

A stranger came one night to Yussouf's tent,  
Saying, "Behold, one outcast and in dread,  
Against whose life the bow of power is bent,  
Who flies, and hath not where to lay his head;  
I come to thee for shelter and for food,  
To Yussouf, called through all our tribe 'The Good.'"

"This tent is mine," said Yussouf, "but no more  
Than it is God's; come in, and be at peace;  
Freely shalt thou partake of all my store  
As I of His who buildeth over these  
Our tents his glorious roof of night and day,  
And at whose door none ever yet heard Nay."

So Yussouf entertained his guest that night,  
 And, waking him ere day, said : " Here is gold ;  
 My swiftest horse is saddled for thy flight ;  
 Depart before the prying day grow bold."  
 As one lamp lights another, nor grows less,  
 So nobleness enkindleth nobleness.

That inward light the stranger's face made grand,  
 Which shines from all self-conquest ; kneeling low,  
 He bowed his forehead upon Yussouf's hand,  
 Sobbing : " O Shōik, I cannot leave thee so ;  
 I will repay thee ; all this thou hast done  
 Unto that Ibrahim who slew thy son !"

" Take thrice the gold," said Yussouf, " for with thee  
 Into the desert, never to return,  
 My one black thought shall ride away from me ;  
 First-born, for whom by day and night I yearn,  
 Balanced and just are all of God's decrees ;  
 Thou art avenged, my first-born, sleep in peace !"

— LOWELL.

The above selection was written by the American poet,  
 James Russell Lowell.

Name two other poems written by the same author.

Mr. Lowell was born in Cambridge, Massachusetts, and lived there for many years. He was a close friend and neighbor of another American poet, Henry Wadsworth Longfellow. Read the latter's poem *Two Angels*, written in commemoration of a happy event in the Longfellow home, and of a sad one in the Lowell family.

Explain the line in the first stanza *Against whose life the bow of power is bent*.

Where is the scene of the poem laid ?

Name two words typical of the desert.



What expression in the first stanza gives you a hint of Yussouf's character? Why does the word *Nay* in the second stanza begin with a capital?

Explain the line in the third stanza *Depart before the prying day grow bold*.

Who speaks the last two lines of this stanza?

In the fourth stanza, notice the manner in which the stranger discloses his identity.

What is the meaning of the word *Shēik*?

What was Yussouf's *one black thought*?

Was Yussouf's method of avenging a great wrong the usual one?

Which do you prefer, his way, or the one more often used?

Which do you think the more effectual?

Discuss this poem in class, answering the above questions.

*Memorize your favorite stanza.*

*Dramatize the poem.* Make a tent, using three poles and a table cover.

Choose a classmate for the part of the stranger, and another for the part of Yussouf. Use the dialogue of the poem to help, adding what is needed.

#### 45. AN OBSERVATION LESSON

*Read the following selection carefully:—*

One day, Count De Charney, a French nobleman, was walking in the courtyard of his prison.

Spring was approaching; he could smell the sweet, clean air, and a desire to be free and out among the green, growing things instead of inclosed in the four prison walls, seemed to him an object of desire.

He was gazing, in melancholy mood, at the hard stones beneath

his feet, and had begun listlessly to count them, when he saw a small mound of earth thrown up between two of the paving stones.

He stooped and his heart beat quickly. Perhaps this slight disturbance at the surface had been produced by some great work below. It might be that his former friends were digging a mine in order to reach him and bring him to life and liberty.

Bending down, De Charney pushed away the earth on either side of the cleft hillock. He saw then with astonishment that his foolish emotion had been caused by nothing more than a little feeble plant, pale and languishing.

Profoundly disappointed, he rose and was about to crush it under his heel, when a fresh breeze, laden with the odor of honeysuckle and of syringa, blew across his face as if to ask mercy for the poor plant, which perhaps some day would also be able to offer him perfumes.

An idea struck him that arrested his movement of disgust.

How had this tender herb, so fragile that it might be broken at a touch, been able to pierce the paved courtyard? He bent again and examined the plant with more attention. He saw at its upper extremity a sort of double, fleshy valve, which, embracing its first leaves, preserved them from the attacks of enemies and gave them the means of breaking through the hard crust of earth to seek the air and sun.

The next evening, in his usual promenade, he stopped to notice the plant's progress. A cold wintry night was approaching. "Of what use are the lobes which have aided you to leave the earth, but which are now sapping your nourishment and hanging down weary with their weight?" he asked the plant.

The two lobes rose slowly, under his very eyes, and as if wishing to justify themselves against his blame, approached each other and inclosed in their bosom the tender, fragile leaves, which the sun was leaving, and which, thus sheltered and warmed, slept beneath the protecting wings that the plant folded over them.

Day after day, De Charney argued with the plant, and for every argument she had her answer.

"Of what use are these stiff hairs that clothe your stem?" he asked her.

And the next day she showed them to him covered with a light frost, which, held thus at a distance, had not been able to freeze the tender bark.

“Of what use in fine weather will be your warm covering of wool and down?” he questioned.

The fine weather came, and the plant took off her winter mantle to put on her spring garment of green, and her new branches were without these silky coverings, henceforth useless.

“But if the storm rage, the wind will break you, and the hail will tear your leaves, too tender to resist.”

The wind blew, and the young plant, too weak to resist, bent to the earth, defending itself by yielding. The hail came, and the leaves offered their solid ribs to the weight of the missiles. Union gave them strength, and the plant came out of the combat, not without some light wounds, but living, strong, and ready to expand under the rays of the sun, which was already healing its injuries.

— Adapted from *Picciola*.

Choose a title for the above story.

Explain what to you seems to be the most important reason for De Charney's interest in the plant.

Did you ever wonder at the usefulness of every part of a growing plant?

Plant some flower seeds in a window box at school. Watch the progress of the plants from day to day. Keep a little diary that you have made yourself, noting each new development in the life of the seeds.

Make a question box. As you wonder about the uses of various parts of the plant, write down, in question form, each thought that comes to you.

*Note to the teacher:* When the plant has reached the flowering stage, appoint a committee to answer questions. Let them make either an oral or a written report to the class. Have the best report copied in full upon the blackboard.

## 46. DICTATION

1. "Dr. Ball lives at 47 Michigan Ave., Chicago," she said.
2. Don't remember unkind deeds, for 'tis best to think only of the good ones.
3. "Peas, beans, new potatoes, lettuce, and radishes!" cried the peddler.
4. May, please mail this letter at once.
5. She said that she would bring me an apple to-morrow.
6. The boys' shoes were very muddy.
7. The Rev. Mr. Peabody will address the Scranton Women's Club this evening.

## 47. TOPICS OF LOCAL INTEREST

## Conversation

Have you ever been to a fair?

There are many varieties of fairs, but whether large or small, national or local, most fairs have as their object the exhibition of wares and products.

Do you know of any great national fair with contributions from different states and from many of the cities and towns of the country? A gigantic fair of this nature is called an *exposition*.

Gather as much information about one of these expositions as you can; then give your classmates the benefit of your knowledge.

If you live in a large city or town, you have probably attended a local fair, that is, a fair at which the products of your neighborhood were exhibited. Perhaps it was a state fair, a county fair, a city fair, a town fair, a church fair, or a club fair.

What were the principal exhibits at the fair that you visited? By what means were they arranged so as to at-

tract the eye? Did you notice any particular device that made one exhibit more prominent than another? Did you see any exhibit that aimed to awaken public interest toward the extermination of some disease?

If so, tell how the exhibit impressed you.

Were fruits and vegetables displayed? If so, describe some of them. If prizes were offered for certain exhibits, describe this feature of the fair so as to interest your listeners.

What animals were exhibited and for what purpose?

Was there a display of the work of the schools? If so, describe it and tell what most interested you about it.

What food products were shown? What refreshments were for sale? What amusements were provided?

*Write for a local newspaper a two-hundred-word article on a fair that you have attended. Use the following topics as guides:—*

1. Kind of fair.
2. Location.
3. Time.
4. Kinds of exhibits.
5. Description of most important exhibits.
6. Remarks upon the approximate number of people attending the fair, and upon the interest displayed.

## 48. THE KING AND THE HAYMAKER

### An Anecdote

*Read:—*

George III was one day visiting a small town in the south of England, and being anxious to see something of the country, took a solitary walk. He came to a hayfield in which there was only one woman at work. The King asked where all the rest were. She said that they were all gone into the town to see the King. "Why didn't you

go, too?" asked His Majesty. "Pooh!" she answered, "I wouldn't walk three yards to see him. Besides, they've lost a day's work by going, and I am too poor to do that, with five children to feed." The King slipped a sovereign into her hand, and said, "When the rest come back, tell them that while they were gone to see the King, the King came to see you, and left you his portrait in gold, to remember him by."

Of what noted person is the above anecdote related?

Mention the characteristic, or characteristics, illustrated by the King's final action and remark.

Change the scene of the story from England to the United States. Instead of King George III and an English country woman, choose as the two characters an American President and a country woman. Select an appropriate memento in place of the English sovereign given by the King.

*Rewrite the story in your own words, carrying out the above suggestions.*

#### 49. HOME-THOUGHTS FROM ABROAD

##### Study of a Poem

*Read the following poem:—*

Oh, to be in England  
 Now that April's there,  
 And whoever wakes in England  
 Sees, some morning, unaware,  
 That the lowest boughs and the brushwood sheaf  
 Round the elm-tree bole are in tiny leaf,  
 While the chaffinch sings on the orchard bough  
 In England—now!

And after April, when May follows,  
 And the whitethroat builds, and all the swallows!

Hark, where my blossomed pear tree in the hedge  
 Leans to the field and scatters on the clover  
 Blossoms and dewdrops — at the bent spray's edge —  
 That's the wise thrush ; he sings each song twice over,  
 Least you should think he never could recapture  
 The first fine careless rapture !  
 And though the fields look rough with hoary dew,  
 All will be gay when noontide wakes anew  
 The buttercups, the little children's dower  
 — Far brighter than this gaudy melon-flower !

— ROBERT BROWNING.

Robert Browning, the author of this poem, was an Englishman  
 At the time of writing this poem, he was living in Italy.

Explain the words *brushwood sheaf* and *elm-tree bole*.

What is a *chaffinch*?

Why should buttercups be called *the little children's dower*?

Does the *melon-flower* bloom in England or in Italy?

Orally, describe some of the birds, and flowers, and scenes that you would long for most, if you were in a foreign country in the springtime.

## 50. AN UNEDITED TELEGRAM

A newspaper correspondent sent the following dispatch to his paper. *Read the message* : —

WACOMA, INDIAN TERRITORY,

February 8, 1910.

West bound train collided East bound mail 10.36 P.M. 20 miles west of here. Two firemen fatally injured. No passengers killed, several outward bound injured seriously — Bert Logan, shortstop Chicago Club, will lose left arm.

SMOLLETT

The task of filling out, or editing, the above telegram so as to make a story of one hundred or one hundred fifty words for the morning paper fell to a reporter. *Imagine that you are the reporter.* Do not make use of any facts but those given. Arrange these facts logically and in good sentences. Try to make the article so interesting that your readers will peruse the entire story and wish that it had been longer.

*Write an attractive headline for your story.*

Bring to class and read aloud any well-written article that you may find in a newspaper.

## 51. THE SHIP'S STORY

### Outline for a Geographical Story

The ship tells its own story of a voyage. Its anxiety to be off. It tells of its captain and crew. Its cargo. It tells of setting sail, and gracefully bending to the wind. The first port; discharging and reloading of cargoes. It tells of the goods it takes on board. Setting sail again. The storm. It tells how it helped the captain and crew in the hour of danger. Fair weather again and bound for home. Arrival in home port — its duty well done.

*Before beginning to write this story in which the ship does its own talking,* perhaps you can get from the library the story of *The Pony Engine and the Pacific Express*,<sup>1</sup> and read it. It will help you to understand how inanimate things may talk if they get a chance.

Let us follow the outline closely, and remember that for every topic, we should answer as many of the guiding questions as possible to give us interesting details. Turn to page 21 for the guiding questions.

<sup>1</sup> In *Christmas Every Day* by William Dean Howells.



## 52. A TELEGRAM

*Read the following letter :—*

385 MAIN STREET,  
CANTON, OHIO,  
March 26, 1910.

DEAR MOTHER :

I am the happiest boy in the world! Mr. O'Connor has just telegraphed to me that I have been promoted to the position of chief operator in the central office at Kansas City. I am to receive one hundred dollars a month. What good fortune to be so near home! I shall be able to run over very often to spend Sunday with you.

My new duties begin next Wednesday morning. I shall leave here to-morrow on the evening train.

Remember me to all our friends and don't forget to tell them the good news.

Your loving son,  
JACK.

The above communication was addressed to Mrs. Henry Miles, Olathe, Kansas. *Condense the letter into a telegram of ten words.* Choose only the most important items and do not waste your words. Remember that a telegram aims to tell as much as possible in a few words.

## 53. THE MYTH

## Oral Reproduction

Define the word myth.

Try to procure a good collection of myths, such as Thomas Bulfinch's *Age of Fable*. One finds in literature many allusions to the myths, and a knowledge of them is highly desirable. Read aloud some of the myths to your classmates.

*Read the following myth:—*

### **Apollo and Hyacinthus**

Apollo was passionately fond of a youth named Hyacinthus. He accompanied him in his sports, carried the nets when he went fishing, led the dogs when he went to hunt, followed him in his excursions in the mountains, and neglected for him his lyre and his arrows. One day they played a game of quoits together, and Apollo, heaving aloft the discus, with strength mingled with skill, sent it high and far. Hyacinthus watched it as it flew, and excited with the sport ran forward to seize it, eager to make his throw, when the quoit bounded from the earth and struck him in the forehead. He fainted and fell. The god, as pale as himself, raised him and tried all his art to stanch the wound and retain the flitting life, but all in vain; the hurt was past the power of medicine. As, when one has broken the stem of a lily in the garden, it hangs its head and turns its flowers to the earth, so the head of the dying boy, as if too heavy for his neck, fell over on his shoulder. "Thou diest, Hyacinth," so spoke Apollo, "robbed of thy youth by me. Thine is the suffering, mine the crime. Would that I could die for thee! But since that may not be, thou shalt live with me in memory and in song. My lyre shall celebrate thee, my song shall tell thy fate, and thou shalt become a flower inscribed with my regrets." While Apollo spoke, behold the blood that had flowed on the ground and stained the herbage, ceased to be blood; but a flower sprang up, resembling the lily, if it were not that this is purple and that silvery white. And this was not enough for Apollo; but to confer still greater honor, he marked the petals with his sorrow, and inscribed "Ah! ah!" upon them, as we see to this day. The flower bears the name of Hyacinthus, and with every returning spring revives the memory of his fate.

Try to find out something about the god *Apollo*.

Define the following words: *lyre, quoits, discus*.

*Retell the story in your own words to your classmates.*

## 54. THE LAZY LAD

## Imagination

*Read :—*

A man had a lazy son, whom he urged strongly to get up earlier. He told the boy that some one, by rising early, had once found a purse full of gold. "That may have been," replied the lazy lad, "but the person who lost it, must have got up still earlier." "That is not proved," said the father; "it is much more likely that the purse had lain there since the night before, and that it had been lost by a lazy traveler who did not start early enough."

Which do you believe, the boy's explanation of the lost purse, or the father's?

Imagine that you are the traveler who lost the purse. *Write the story, explaining how you came to lose it, using either the boy's or the father's reason for the accident.*

## 55. IMPRISONED IN A BELFRY

## Oral and Written Practice

*Read :—*

My brother's vigilant care of his two youngest sisters was once the occasion to them of a serious fright. My grandfather—the sexton—sometimes trusted him to toll the bell for a funeral. In those days the bell was tolled for everybody who died. John was social, and did not like to go up into the belfry and stay an hour or so alone, and as my grandfather positively forbade him to take any other boy up there, he one day got permission for us two little girls to go with him, for company. We had to climb up a great many stairs, and the last flight was inclosed by a rough door with a lock inside, which he was charged to fasten, so that no mischievous boys should follow.

It was strange to be standing up there in the air, gazing over the balcony railing down into the street, where the men and women looked so small, and across to the water and the ships in the east, and the

clouds and hills in the west! But when he struck the tongue against the great bell, close to our ears, it was more than we were prepared for. The little sister, scarcely three years old, screamed and shrieked:—

“I shall be stunned-ded! I shall be stunned-ded!” I do not know where she had picked up that final syllable, but it made her terror much more emphatic. Still the great waves of solemn sound went eddying on, over the hills and over the sea, and we had to hear it all, though we stopped our ears with our fingers. It was an immense relief to us when the last stroke of the passing-bell was struck, and John said we could go down.

He took the key from his pocket and was fitting it into the lock, when it slipped, dropping down through a wide crack in the floor, beyond our reach. Now the little sister cried again, and would not be pacified; and when I looked up and caught John’s blank, dismayed look, I began to feel like crying, too. The question went swiftly through my mind, — How many days can we stay up here without starving to death? — for I really thought we should never get down from our prison in the air; never see our mother’s face again.

But my brother’s wits returned to him. He led us back to the balcony, and shouted over the railing to a boy in the street, making him understand that he must go and inform my father that we were locked into the belfry. It was not long before we saw both him and my grandfather on their way to the church. They came up to the little door, and told us to push with our united strength against it. The rusty lock soon yielded, and how good it was to look into those two loved faces once more! But we little girls were not invited to join my brother again when he tolled the bell; if we had been, I think we should have promptly declined the invitation.

—LUCY LARCOM.

What is the meaning of the words *vigilant*, *sexton*, *eddy-ing*, *pacified*, *dismayed*?

*Orally, describe this incident as if it had happened to*

*you*, and to your brother and sister. Explain your own thoughts when the key dropped through the crack. Give your plan of what you would have done if you had been placed in the above situation. Have the story end as you think best. Afterwards, *write your story*, using the same plan that you outlined for the oral study.

## 56. A STARTLING DISCOVERY

### An Unfinished Story

A man and his two sons, who lived on the island of St. Kilda, in the north of Scotland, were one day engaged in bird-nesting down the face of a steep cliff. They earned their living by selling the eggs they found; and on the day in question, they had fastened their rope to a tree on the top of the cliff. By this rope they had gone down and collected a much greater number of eggs than usual. They now started to climb to the top. The elder son was highest up, then came the younger, and last of all, their father.

Suddenly the elder son noticed that at the top of the precipice the rope was getting rubbed against a sharp edge of rock, and was wearing quickly through. He shouted this dreadful news to his father and his brother.

*Finish this story.*

## 57. THE LAST LEAF

### Study of a Poem

*Read the following poem:—*

I saw him once before,  
As he passed by the door,  
And again  
The pavement stones resound,  
As he totters o'er the ground  
With his cane.

## LANGUAGE SERIES

They say that in his prime,  
Ere the pruning-knife of Time  
Cut him down,  
Not a better man was found  
By the Crier on his round  
Through the town.

But now he walks the streets,  
And he looks at all he meets  
Sad and wan,  
And he shakes his feeble head,  
That it seems as if he said,  
"They are gone."

The mossy marbles rest  
On the lips that he has pressed  
In their bloom,  
And the names he loved to hear  
Have been carved for many a year  
On the tomb.

My grandmamma has said, —  
Poor old lady, she is dead  
Long ago, —  
That he had a Roman nose,  
And his cheek was like a rose  
In the snow ;

But now his nose is thin,  
And it rests upon his chin  
Like a staff,  
And a crook is in his back,  
And a melancholy crack  
In his laugh.

I know it is a sin  
 For me to sit and grin  
     At him here ;  
 But the old three-cornered hat,  
 And the breeches, and all that,  
     Are so queer !

And if I should live to be  
 The last leaf upon the tree  
     In the spring,  
 Let them smile, as I do now,  
 At the old forsaken bough  
     Where I cling.

— OLIVER WENDELL HOLMES.

To what is the old man compared in the first three lines of the second stanza?

Judging from his title, what were some of the town crier's duties? Does the town crier exist to-day?

What is the meaning of the word *wan*?

Name some prominent men of Revolutionary times who wore *three-cornered* hats.

Explain why the title of the poem is suitable.

Draw a sketch of *The Last Leaf*.

Use a history with pictures of Revolutionary heroes to ascertain details about the hat, cane, breeches, etc.

*Memorize the poem.*

## 58. PICTURE STUDY

### Oral and Written Practice

*Observe the picture carefully.*

In what country do you think the scene is laid? Why? About what period is portrayed? Give reasons for your





answer. What time of day is it? What season of the year? Notice the building. Is it a private house or an hotel? Describe the stagecoach. Notice the driver and the occupant. What does the coach carry besides passengers? How does the vehicle differ from those in modern use? Look up a chain of towns on some map and make out a day's route for the stagecoach. Describe briefly the man in the doorway. Do you think that he is about to take a journey? Why? Notice the people in the foreground. Describe their dress. Where have the people been? Where are they going? Would you like to have lived in these days or would you prefer a later or an earlier period? Give your reasons.

Imagine that you are a boy or a girl living at the time represented by the picture. *Write a letter to a friend of your own age in a neighboring town, telling of your daily life, occupation, pleasures, friends, etc.* Search in your histories and in other books for information on this period. Make your letter bright and entertaining, as well as historically correct.

## 59. INTRODUCTORY AND CONCLUDING SENTENCES

On entering the amphitheater, new objects of wonder presented themselves. On a level spot in the center was a company of odd-looking personages playing at ninepins. They were dressed in a quaint, outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches of similar style with that of the guide's. Their visages, too, were peculiar; one had a large beard, broad face, and small piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock's

tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting in the parlor of Dominie Van Shaick, the village parson, which had been brought over from Holland at the time of the settlement.

— From *Rip Van Winkle* by IRVING.

*Read thoughtfully* until you have the picture with all its details clearly in mind. How much of the picture is considered in the first sentence? What topics are introduced to the reader? What feeling is aroused by the objects mentioned?

*An introduction should present a general view of the whole picture*, — such an impression as one might obtain from a single glance, — and should give some idea as to the *feeling* that the author wishes to arouse in the mind of the reader — *admiration, pity, wonder, amusement, happiness, delight, respect, awe, reverence*, etc.

Read the concluding sentence. How much of the picture is considered here? Does this sentence express what Rip *saw* or what he *thought*? A *visual* or a *mental* picture?

*A conclusion should present a thoughtful summary of the details mentioned — a last look with the mind's eye to leave a vivid impression upon the mind of the reader.*

Examine and study the *introductory and concluding sentences* in the descriptions quoted in this book.

## 60. DESCRIPTION — SCIENTIFIC

“The graceful, leafy stems of the Solomon's seal are among the most decorative features of our spring woods. The small blossoms that appear in May grow either singly or in clusters on a flower

stalk which is so fastened into the axil of each leaf that they droop beneath, forming a curve of singular grace, which is sustained in later summer by the dark blue berries.

“The larger species grow to a height of from two to seven feet, blossoming in the meadows and along the streams in June.

“The common name was suggested by the rootstocks, which are marked with large round scars left by the death and the separation of the base of the stout stocks of the previous years. These scars somewhat resemble the impression of a seal upon wax.”

Where would you find such a description? What is its purpose? What details are described? Why are these particular details selected? Would you speak of the same parts in describing all flowers?

*Select a flowering plant for study*, and, having observed the plant, as a whole, in the place where it grows, bring a specimen to the class room and describe accurately its appearance, structure, and habits of growth, so that it may be distinguished from any other kind of flower.

## 61. THE HILLS OF FRANCONIA

*Read carefully*, so as to get the full meaning, the following extract:—

They lay stretched out before us in the level sunlight, the sharp peaks outlined against the sky, the vast ridges of forest sinking smoothly towards the valleys, the deep hollows gathering purple shadows in their bosoms, and the little foothills standing out in rounded promontories of brighter green from the darker mass behind them.

Far to the east, the long comb of Twin Mountain extended itself back into the untrodden wilderness. Mount Garfield lifted a clear-cut pyramid through the translucent air. The huge bulk of Lafayette ascended majestically in front of us, crowned with a rosy diadem of rocks. Eagle Cliff and Bald Mountain stretched their line of

scalloped peaks across the entrance to the Notch. Beyond that shadowy vale, the swelling summits of Cannon Mountain rolled away to meet the tumbling waves of Kinsman, dominated by one loftier crested billow that seemed almost ready to curl and break out of green silence into snowy foam. Far down the sleeping Landaff valley, the undulating dome of Moosilauke trembled in the distant blue.

They were all ours, from crested cliff to wooded base. The solemn groves of firs and spruces, the plumed sierras of lofty pines, the stately pillared forests of birch and beech, the wild ravines, the tremulous thickets of silvery poplar, the bare peaks with their wide outlooks, and the cool vales resounding with the ceaseless song of little rivers, — we knew and loved them all; they ministered peace and joy to us; they were all ours, though we held no title deeds and our ownership had never been recorded.

— From *Fisherman's Luck* by VAN DYKE.

How do you feel now with regard to these mountains? Why do you wish to own them? What geographical information is given (as to shape and structure, peaks, location, vegetation)? What is the author's purpose? Does he wish to make us acquainted with certain facts concerning the mountains, or to make us feel a sense of joy and pride in owning them? This is *literary* description.

*Find other descriptions of places in literature, and study to learn the author's purpose* — to make the reader feel a sense of *pleasure, beauty, grandeur, peacefulness, solitude, loneliness, misery*, etc.

Think of some place that you consider especially attractive, and write such a description of it as you might put into a letter to a friend. Select only such details as serve to make the place attractive (sights, sounds, smells, feelings) and try to use words that express your *full* meaning in a way to give pleasure to the reader. Make use of the vocabulary, page 94.

## 62. DESCRIPTION OF ANIMALS

## Oral and Written Practice

*Describe orally* a cat or a dog or a horse in such a way as to distinguish that animal from any other kind of animal. Consider its size, number of feet, structure of feet, covering, organs of sense, teeth, food, habits, etc. Tell the exact truth.

What science treats of such facts? Read Burroughs's *Birds and Bees* for good scientific descriptions, or Chapman's *Bird Life*, or any textbook on Nature Study.

*Read:—*

A great Danish hound, with white eyes, black and tan ears, and tail as long and smooth as a policeman's night club, was coming: one of those sleek and shining dogs with powerful chest and knotted legs, a little bowed in front, black lips, and dazzling white fanglike teeth. He was spattered with brown spots, and sported a single white foot. Altogether, he was a dog of quality, of ancestry, of a certain position in his own land.

—From *Jonathan* by F. HOPKINSON SMITH.

Are you well acquainted with a particular dog or cat? What is his name? Color? How old is he? Has he any peculiar traits or habits? Do you think he is intelligent? What makes you think so? Is he affectionate? What can he do? Do you like him? Why?

*Write a description of your cat or dog*, or of any animal that you know well. Try to make the reader have the same regard for him that you have. Illustrate any peculiar traits by anecdotes. Avoid mentioning any feature that is common to all his family.

Read *Rab and His Friends* by Dr. John Brown, William J. Long's *Ways of Wood Folk*, and Ernest Thompson-

Seton's stories of animal life for examples of good literary description.

### 63. A VOCABULARY

#### Words for Use in Describing People

*Learn the meaning of the words given and add to this vocabulary as many words as you can.*

sad	brave	shrewd	ambitious	} <i>character</i> or <i>disposition</i>
vain	noble	vicious	courageous	
silly	gentle	careless	malicious	
ugly	honest	charming	miserable	
cruel	simple	pompous	determined	
prim	severe	excitable	affectionate	
jolly	greedy	generous	good-natured	
stern	crafty	ignorant	kind-hearted	
<b>lank</b>	<b>frail</b>	<b>slender</b>	<b>commanding</b>	} <i>form</i> or <i>figure</i>
erect	gaunt	delicate	loose-jointed	
solid	robust	gigantic	double-jointed	
noble	stately	athletic	well-proportioned	
stout	rugged	deformed	broad-shouldered	
agile	lively	haughty	dignified	} <i>manner</i> or <i>demeanor</i>
frank	modest	pompous	awkward	
polite	friendly	soldierly	clownish	
prompt	boastful	careless	charming	
dainty	graceful	diffident	respectful	
bashful	retiring	slovenly	blustering	
cold	frank	shrewd	hideous	} <i>expression</i> or <i>countenance</i>
ugly	blank	earnest	innocent	
sour	kindly	sincere	intelligent	
cruel	honest	cunning	thoughtful	

broad	} <i>forehead</i> or <i>brow</i>	round	} <i>head</i>	generous	} <i>mouth</i> or <i>lips</i>
noble		large		full	
retreating		bullet		determined	
high		flat		firm	
low		small		weak	
intellectual		massive		puckered	
bulging		bald		thin-lipped	
flat	long	wide			

irregular	} <i>teeth</i>	oval	} <i>face</i>	piercing	} <i>eyes</i>
even		round		shrewd	
pearly		narrow		cunning	
protruding		thin		clear	
strong		pinched		glassy	
gleaming		full		twinkling	
large		strong		deep-set	
prominent	attractive	sparkling			

fair	} <i>skin</i> or <i>complexion</i>	flaxen	} <i>hair</i> or <i>beard</i>	
ruddy		curly		flowing
sickly		shining		coarse
pallid		grizzled		bristly
florid		trimmed		silver
clear		waving		bushy
healthy		kinky		unkempt
delicate		silky		woolly
olive	heavy	tangled		
		matted		

shrill	} <i>voice</i>	aquiline	} <i>nose</i>
sweet		blunt	
gentle		Grecian	
musical		sharp	
high-pitched		Roman	
hoarse		snub	
rasping		straight	
melodious		broad	
harsh		hooked	

shuffling	} <i>step</i>	becoming	gaudy	} <i>dress</i>
stealthy		modest	quaint	
regular		tasteful	old-fashioned	
measured		simple	singular	
martial		appropriate	odd	
mincing		neat	magnificent	
dainty		slovenly	inappropriate	
bold		rough	costly	
cautious		plain	stylish	

*Note to the teacher :* Ask pupils to name persons in history or literature to whom the different words may be applied ; also ask them to select sets of words that may be used in describing certain well-known persons.

## 64. TO AUTUMN

### Study of a Poem

*Read the following poem : —*

Season of mists and mellow fruitfulness,  
 Close bosom friend of the maturing sun ;  
 Conspiring with him how to load and bless  
 With fruit the vines that round the thatch-eaves run ;  
 To bend with apples the moss'd cottage trees,  
 And fill all fruit with ripeness to the core ;  
 To swell the gourd, and plump the hazel shells  
 With a sweet kernel ; to set budding more,  
 And still more, later flowers for the bees,  
 Until they think warm days will never cease,  
 For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store ?  
 Sometimes whoever seeks abroad may find  
 Thee sitting careless on a granary floor,  
 Thy hair soft-lifted by the winnowing wind ,



Or on a half-reap'd furrow sound asleep,  
 Drows'd with the fume of poppies, while thy hook  
 Spares the next swath and all its twined flowers;  
 And sometimes likes a gleaner thou dost keep  
 Steady thy laden head across a brook;  
 Or by a cider press, with patient look,  
 Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?  
 Think not of them, thou hast thy music too,—  
 While barred clouds bloom the soft-dying day,  
 And touch the stubble plains with rosy hue;  
 Then in a wailful choir the small gnats mourn  
 Among the river sallows, borne aloft  
 Or sinking as the light wind lives or dies;  
 And full-grown lambs loud bleat from hilly bourn;  
 Hedge crickets sing; and now with treble soft  
 The redbreast whistles from a garden croft;  
 And gathering swallows twitter in the skies.

— KEATS.

Name some other poem that you have read that pertains to autumn.

Try to sketch or to paint the picture presented in the first four verses of the above poem.

Name some of the colors brought to your mind by reading the fifth and sixth verses of the first stanza.

What is a *gourd*?

Explain the meaning of the last two verses in the first stanza.

In the second stanza, what words make you think of autumn as affecting the country more than the city?

Illustrate with colored crayons, or with paints, the fifth, sixth, and seventh verses of the second stanza.

The third stanza familiarizes you with the *sounds* of autumn. Describe the different sounds alluded to in this stanza.

Define *boorn* and *garden croft*.

*Choose your favorite stanza of this poem and memorize it.*

Just after Mr. Keats wrote this poem, in September, 1819, he sent to a friend a letter in which he said: —

How beautiful the season is now. How fine the air—a temperate sharpness about it. I never liked stubble fields so much as now—aye, better than the chilly green of the Spring. Somehow, a stubble plain looks warm, in the same way that some pictures look warm. This struck me so much in my Sunday's walk that I composed upon it.

## 65. USE OF VOCABULARY

*Fill the blanks below with appropriate words, from the vocabulary on page 76, if desirable.* The adjectives given in the vocabulary will suggest verbs and adverbs, when such forms are called for.

General Washington was exactly six feet in height; he appeared — —, as his shoulders rose a little — — than the true proportion. His eyes were — —, and his hair of a — — color. His limbs were — — and indicated strength. His complexion was — —, and his countenance — — and — —. His manners were — —, — —, and — —. His general appearance never failed to engage the respect and esteem of all who approached him.

*Compare your paragraph with the original by Aaron Bancroft.*

*Fill the blanks in the second paragraph below with appropriate words: —*

She liked the Lawrence boy better than ever, and took several good looks at him, so that she might describe him to the girls; for

they had no brothers, very few male cousins, and boys were almost unknown creatures to them.

— hair; — skin; — eyes; — nose; — teeth; — hands and feet; — than I am; very — for a boy, and altogether —. Wonder how old he is?

*Compare with* Louisa Alcott's *description in* Little Women. Which is the better, yours or the original?

## 66. DESCRIPTION OF A PERSON — PRACTICAL

At an early hour this morning, a boy about four years old, giving his name as Bennie, was found wandering alone on Washington Street, apparently lost. He wore a brown blouse suit with brass buttons, and a round blue cap. He is dark-complexioned, with dark brown eyes and curly black hair, and one front tooth is missing. The little fellow, who is unable to talk so as to be understood, was taken to the police station, where he awaits identification.

Where would you be likely to find such a paragraph as the above? What is its purpose? What details are mentioned? Why are these particular details selected?

*Describe orally some member of your class, or any person known to your classmates, in such a way that they will be able to recognize him. Mention such details as will serve best to identify the particular person described.*

*Write for a newspaper a notice of a missing child, an escaped prisoner, a lost dog, or a stolen horse. Bear in mind the fact that such notices are paid for by the word.*

## 67. MADAME LEBRUN AND HER DAUGHTER

### Study of a Picture

*Study the picture on the next page to learn the artist's purpose and to find out the inward meaning of the outward signs. Is the picture attractive or interesting?*



*From the painting by Madame Lebrun.*

**MADAME LEBRUN AND HER DAUGHTER**

What details of the picture tell us anything about character, disposition, or intellect? What is expressed by the attitude? By the dress? By the eyes and the countenance? By the hair? What does the position of the hands indicate?

*Write a paragraph describing the central figure in this picture, or in any other picture that you may choose. Make free use of the vocabulary on page 76.*

The following paragraph is a description of a picture quite different from the one before you.

*A pupil's work*: "In a garden made beautiful by the blooming rose bushes and gently swaying trees, stands a slender, graceful girl, dressed in a simple white gown. Her expressive eyes rest tenderly upon a little child playing near her, while the wind playfully tosses her beautiful fair hair about her face."

*Note to the teacher*: In this, and in some subsequent lessons, a paragraph headed "*A pupil's work*" is given, the object being to place before the pupils, work done in the class room by one whose age corresponds to their own. These paragraphs, if rightly used, are stimulating.

## 68. ABBREVIATIONS

Review the abbreviations found on page 86.

*Learn the following abbreviations and their meanings:—*

<i>e.g. (exempli gratia),</i> for example.	D.D., Doctor of Divinity.
<i>viz.,</i> namely.	C.O.D., cash (or collect) on delivery.
<i>i.e. (id est),</i> that is.	

### Dictation

1. Let him sing anything, *e.g.*, "Maryland, My Maryland."
2. There were three nations represented: *viz.*, England, France, and America.
3. A friendly letter is divided into five parts; *i.e.*, the heading, the salutation, the body, the ending, and the signature.
4. Phillips Brooks, D.D., was an unusually rapid speaker.

5. The package was marked thus :—

Dr. Charles M. Hopkins,  
27 Jackson St.,  
San Francisco,  
California.

C.O.D.

## 69. AN UNPUNCTUATED PARAGRAPH

*Punctuate the following paragraph :—*

Dr and Mrs Briggs have decided to change their place of residence from 383 Tacoma St to 571 Euclid Ave Why are you moving after living at your present address for so many years asked a close friend of the doctor s Dr Briggs replied that the electric railway on Tacoma St had been his chief reason for wishing to make a change Such a noise I cant enjoy a quiet evening now Its impossible he said Mrs Brown s sitting room fronts the street and she complains that the noise of the trains automobiles and heavy drays is disturbing to her.

## 70. DESCRIPTION OF A PERSON — LITERARY

She is a small, delicate woman, with ringlets of dark hair, a pleasant, intelligent, and sensitive face, and a low, agreeable voice. She looks youthful and comely, and is very gentle and ladylike.

— *Mrs. Browning* by HAWTHORNE.

Compare this with the *practical* description previously studied. Would the facts mentioned above serve to identify the woman? What purpose do they serve? Do character and disposition have any outward signs? What is meant by a *pleasant, intelligent, sensitive face*? What does a *low, agreeable voice* indicate? Suggest other visible and outward marks of refinement, honesty, kind-heartedness, courage, and of their opposites, vulgarity, dishonesty, cruelty, and cowardice. Where does one find such descrip-

tions as the above? Literary description may be true or fictitious.

*Find examples of literary description of persons in story books, histories, or biographies, and study to find out just how character and disposition and habit leave their imprint upon form and feature.*

Read Irving's description of *Ichabod Crane*:—

He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

## 71. USES OF *BETWEEN* AND *AMONG*

*Between* refers to *two* only. When *more than two* are referred to, use *among*.

Do not say: "There was trouble *between* the aunts, the uncles, and the cousins." To correct this sentence, substitute the word *among* for *between*.

Do not say: "There was an intermission *between* each one." Say, instead: "There was an intermission *after* each one."

*Between* is a preposition and is followed by the objective form of the pronoun.

Do not say: "Between you and *I* there can be no quarrel." Say, instead: "Between you and *me* there can be no quarrel." Remember that *both* objects after *between* are in the objective case.

*Give some sentences in which between is followed by two pronouns.*

*Note to the teacher :* In the higher grades of the elementary schools, the language in Part I of this book should be carried on side by side with the grammar in Part II. Any lesson in language that calls for a knowledge of some subject in grammar beyond the present attainment of the pupils, should be postponed until the class has reached that subject in Part II.

A close coördination of language and grammar will be helpful to the study of both subjects.

## 72. INFORMAL LETTERS

Informal letters are simple and personal, and should be confined to one subject.

In replying to an informal letter containing an invitation, the date and the hour of the invitation should be repeated, but the reply should be informal.

We use informal letters in thanking our friends for gifts, in asking favors, in sending congratulations, and in expressing words of condolence.

DEAR MISS ANSLOW:

Will you come to dinner with us next Tuesday at half-past seven o'clock? My cousin, Alice Holt, is visiting us, and we wish her to meet you.

Very sincerely yours,

ELIZABETH CARPENTER.

45 FOREST STREET,  
Jan. 6, 1910.

DEAR MISS CARPENTER:

I accept with pleasure your invitation to dinner for next Tuesday evening at half-past seven o'clock.

Cordially yours,

MARY ANSLOW.

86 PLEASANT AVENUE,  
Jan. 7, 1910.



Note, in these informal letters, where the address and date may be placed.

*Make the following letters informal:—*

1. Invite your dearest friend to spend a week-end with you.
2. Write a letter to your mother, asking her to send to you your eyeglasses, which you forgot to take.
3. Ask some celebrated author for his autograph.
4. Write replies to the above.

### 73. ANALYSIS OF A DESCRIPTION

Read Dickens's description of the Artful Dodger in *Oliver Twist*:—

“Hullo, my covey! What's the row?”

The boy who addressed this inquiry to the young wayfarer, was about his own age: but one of the queerest-looking boys that Oliver had ever seen. He was a snub-nosed, flat-browed, common-faced boy enough, and as dirty a juvenile as one would wish to see; but he had about him all the airs and manners of a man. He was short of his age: with rather bowlegs, and little, sharp, ugly eyes. His hat was stuck on the top of his head so lightly, that it threatened to fall off every moment — and would have done so, very often, if the wearer had not had a knack of every now and then giving his head a sudden twitch, which brought it back to its old place again. He wore a man's coat which reached nearly to his heels. He had turned the cuffs back, halfway up his arm, to get his hands out of the sleeves: apparently with the ultimate view of thrusting them into the pockets of his corduroy trousers; for there he kept them. He was, all together, as roistering and as swaggering a young gentleman as ever stood four feet six, or something less, in his bluchers.

#### Analysis

*Subject* — A queer-looking, roistering, swaggering young gentleman.

*Tone* — Humorous and unattractive.

*Introduction* — “The boy . . . seen.”

*Details* — Nose, snub ; brow, flat ; face, common ; outside appearance, dirty ; manners, of a man ; figure, short ; legs, bow ; eyes, little, sharp, ugly ; hat, stuck on head, etc. ; coat, man’s ; hands, in pockets.

*Conclusion* — “He was all together . . . bluchers.”

*Write a similar analysis of the following:*—

Oh ! but he was a tight-fisted hand at the grindstone, Scrooge ! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner ! Hard and sharp as flint, from which no steel had ever struck out generous fire ; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait ; made his eyes red, his thin lips blue ; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him ; he iced his office in the dogdays ; and didn’t thaw it one degree at Christmas.

— From *A Christmas Carol* by DICKENS.

## 74. CHOICE OF WORDS

Hans, with his	{ big	{ square	and	{ curly	{ brown	
	{ great	{ broad shoulders		{ straight		{ yellow
	{ large	{ high		{ bushy		{ black

{ tresses	{ hair	{ locks	{ towered	{ reached high above his little sister as they	{ stood	{ trudged	{ sauntered	{ walked
-----------	--------	---------	-----------	--	---------	-----------	-------------	----------

homeward. He was fifteen years old, and Gretel was twelve. He

was a	{ solid	{ heavy	{ stocky	{ healthy	{ hearty-looking boy, with	{ robust	{ honest	{ expressive eyes and a brow	{ sparkling
-------	---------	---------	----------	-----------	----------------------------	----------	----------	------------------------------	-------------

that seemed to bear the sign, “Goodness within,” just as the little Dutch summer house wears a motto over its portal.

*Copy the above, choosing the words best fitted to make an attractive picture of the honest Dutch boy of the story. Compare your description with the original in *Hans Brinker, or The Silver Skates* by Mary Mapes Dodge.*

## 75. ANTONYMS

John Henry Newman was old, spare, and stooped.

Phillips Brooks was young, massive, and erect.

In the above sentences, name the words that have *opposite* meanings. What part of speech are these words? Do they tell of the mental, moral, or physical qualities of the two men?

Write a sentence about an imaginary person, using the words *coarse* and *ignorant*.

Describe another person as *refined* and *educated*.

Use the words *humble* and *kind* to describe some historic character.

Use the words *proud* and *cruel* to describe another historic character.

Do you know what words that have opposite meanings are called?

Have you ever used the word *antonym*?

An *antonym* is a word directly opposed in meaning to another word.

*Find antonyms for the following words: —*

joy	growth	happy
plenty	prosperity	handsome
riches	noise	lose
frugal	come	advance
question	success	elevate

## 76. DESCRIPTION OF A CHILD

Call to mind a child whom you know well. What kind of child is he? Happy? Mischievous? Inquisitive? Lovable?

What details of form and feature show these qualities? Do you like him?

*Write a paragraph describing the child.*

1. Introduce him (or her) to the reader in such language as will show what kind of person you are going to describe.

2. Tell those things about him that will best serve to show just what you mean by the introduction, and try to make the reader *feel* as you do with regard to him.

3. Give the description an appropriate title, as: —

A Happy Child.

Timid Thomas.

Little Miss Prim.

A Mischievous Mite.

My Inquisitive Neighbor.

Our Pet.

## Little Sunshine

*A pupil's work:* She was a wee little girl, happy as the day was long. Her blue eyes twinkled always and her rosebud lips were continually parted in a sweet smile. As she frolicked with her playmates, she seemed like a little ray of sunshine flitting among them. The red-gold hair that clustered in ringlets around her face and peeped out from beneath her sunbonnet rivaled the very sun in brightness and beauty.

## 77. CHARGE OF THE LIGHT BRIGADE

## Study of a Poem

About the middle of the nineteenth century, a great war was waged between Russia, on one side, and England with her allies, France, Sardinia, and Turkey, on the other. This war was called the Crimean War.

At a place called Balaklava, a body of English soldiers, known as the Light Brigade, displayed great bravery.

Through a grave mistake, the Light Brigade received the order to charge a part of the Russian army which far exceeded their numbers and which was guarded by artillery.

Though the soldiers of the Light Brigade knew that "some one had blundered," they obeyed the order, and with great courage charged upon the enemy. Out of more than six hundred who entered the engagement, only one hundred and ninety-eight returned.

The following poem, commemorative of this remarkable charge, is regarded as among Tennyson's very strongest writings:—

### Charge of the Light Brigade

Half a league, half a league,  
Half a league onward,  
All in the valley of death  
Rode the six hundred.  
"Forward, the Light Brigade!  
Charge for the guns!" he said:  
Into the valley of Death  
Rode the six hundred.

"Forward, the Light Brigade!"  
Was there a man dismayed?  
Not though the soldiers knew  
Some one had blundered:  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die;  
Into the valley of Death  
Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them,  
     Volleyed and thundered ;  
 Stormed at with shot and shell,  
 Boldly they rode and well ;  
 Into the jaws of Death,  
 Into the mouth of Hell,  
     Rode the six hundred.

Flashed all their sabers bare,  
 Flashed as they turned in air,  
 Sab'ring the gunners there,  
 Charging an army, while  
     All the world wondered :  
 Plunged in the battery smoke,  
 Right through the line they broke ;  
 Cossack and Russian  
 Reeled from the saber stroke,  
     Shattered and sundered.  
 Then they rode back, but not —  
     Not the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them,  
     Volleyed and thundered ;  
 Stormed at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well  
 Came through the jaws of Death  
 Back from the mouth of Hell,  
 All that was left of them —  
     Left of six hundred.

When can their glory fade?  
 Oh, the wild charge they made!  
 All the world wondered.  
 Honor the charge they made!  
 Honor the Light Brigade, —  
 Noble six hundred!

— TENNYSON.

Can you name any other poems written by Tennyson? Alfred Tennyson was made "poet laureate" of England. Look up the word *laureate* in an unabridged dictionary, and explain the significance of such a title.

### 78. USES OF *LIE*, *LAY*, *LAIN*

1. The shepherd will *lie* on the grass.
2. He was *lying* there when we passed.
3. He has *lain* there since early morning.
4. His dog *lay* beside him yesterday.
5. I *lie* on the couch, but my cat *lies* on the floor.
6. "Behind him *lay* the gray Azores."

In the above sentences, what part of speech are the italicized words? Are they followed by objects? Can you give a sentence in which any one of these italicized words is followed by an object? What kind of verb is *lie*? Give the principal parts of *lie*. Observe carefully the form of the *past* tense.

To *lie* is to *recline* or to *remain in a place*.

*Fill the blanks in the following sentences with one of the words italicized above: —*

1. Beyond the Alps — *Italy*.
2. The horse — in the *stable*.
3. He — upon his *dying* bed.
4. His children were *disconsolate* when they saw him — *there*.

6. — down and go to sleep.  
 6. My gloves have — there a long time.  
 7. If you are tired, — down for a while.

Be careful not to use the word *laid* in place of *lay* when you mean *rested* or *reclined*.

## 79. A VOCABULARY

### Words for Use in Describing Natural Scenery

1. Bring to the class a picture of natural scenery that you consider beautiful. *From the list of phrases here given, select details that fit the picture and use them to make a correct and effective word picture, or description, of the scene.*

2. *Compose an original picture by putting together appropriate details chosen from the list. Describe the imaginary picture in words and illustrate with a sketch in water color, or in pencil.*

blae	} <i>sky</i> or <i>heavens</i>	biting	} <i>air</i>	leafless	} <i>trees</i>
clear		keen		naked	
shining		frosty		lithe	
glowing		fresh		gnarled	
ruddy		sultry		towering	
azure		calm		solitary	
cloudless		fragrant		sighing	
sunlit		moist		lofty	
drifting <i>clouds</i>	} <i>fields</i> or <i>meadows</i>	fragrant	} <i>woods</i>	thick	} <i>foliage</i>
glorious <i>sunshine</i>		rich		grim	
dazzling <i>sunlight</i>		bleak		dense	
level		grassy		brilliant	
slanting		verdant		somber	
fierce <i>heat</i>		vast		tender	
				delicate	



stormy	} winds	crested	} waves or billows	budding	} flowers	
biting		surging		fragrant		
nipping		foaming		brilliant		
gentle breezes			dainty			
wooded	} mountains or hills	babbling	} brooks	twittering	} birds	
rugged		bubbling		singing		
rocky		sparkling		screaming		
barren		shallow		shrieking		
clear	} waters	winding	} path or road	calling		
calm		woodland			barking dogs	
crystal		shady			chattering squirrels	
shelving	} shores	stony	} valleys	peeping	} frogs	
sandy		shadowy		pleasant		croaking
rocky				verdant	bleating lambs	
placid	} lakes	sleeping		cackling hens		
crystal		wooded		crowing cocks		
glassy				grunting pigs		
tumbling	} cataracts	silent	} forests	whinnying horses		
roaring		somber				
rushing		primeval				
		gloomy				

**80. USES OF LAY, LAID, HAS OR HAVE LAID**

1. Did you *lay* the picture on the table ?
2. No, I *laid* it on the desk.
3. The carpenter is *laying* a board walk.
4. They have *laid* the foundation of a noble monument.
5. " And *laid* my hand upon thy mane— as I do here."

In the above sentences, what part of speech are the italicized words ?

Are these words followed by objects? If so, name the object in each sentence.

What kind of verb is *lay*? Give its principal parts.

To *lay* means to *put* or to *place*.

*Fill the following blanks with lay, lays, laid, or laying.*

1. "Slowly and sadly they —— him down!"
2. General Grant —— the last rail of the Union Pacific Railroad.
3. —— your books aside now, for an intermission.
4. The Atlantic cable parted while they were —— it.
5. Governor Draper —— the corner stone of the Opera House.
6. It is a rare hen that —— an egg every day.

## 81. A GLORIOUS MORNING

### Oral and Written Description

*Read :—*

Look! There is a patch of bright yellow radiance on the peak of the tent. The shadow of a leaf dances over it. The sun must be shining. Good luck! and up with you, for it is a glorious morning.

The woods are glistening as fresh and fair as if they had been new-created overnight. The water sparkles, and tiny waves are dancing and splashing all along the shore. Scarlet berries of the mountain-ash hang around the lake. A pair of kingfishers dart back and forth across the bay, in flashes of living blue. A black eagle swings silently around his circle, far up in the cloudless sky. The air is full of pleasant sounds, but there is no noise. The world is full of joyful life, but there is no crowd and no confusion. There is no factory chimney to darken the day with its smoke, no trolley car to split the silence with its shriek and smite the indignant ear with the clanging of its impudent bell. No lumberman's ax has robbed the encircling forests of their glory of great trees. No fires have swept over the hills and left behind them the desolation of a bristly landscape. All is fresh and sweet, calm and clear and bright.

— From *Fisherman's Luck* by HENRY VAN DYKE.

What is the introductory, or *topic*, sentence? Where is the author standing? What things seen and heard combine to make a glorious morning? *Read the selection, omitting the negations.* What purpose do they serve? What kind of feeling is expressed by the exclamations in the introduction? Is it natural to exclaim upon an occasion like this? How many of the details mentioned are in the writer's mind when he writes the concluding sentence? Why does he make the summary?

Read Whittier's description of a *cheerless* morning in *Snow-Bound*.

Suggest other details that may be used in describing morning scenes, — *sights, sounds, smells, and feelings.*

If necessary, make preparation for writing by observing an early morning scene in all its details. *Write upon one of the following topics*, or upon any similar topic that you may choose:

Christmas Morning

A Morning in Summer

A Sunday Morning

Sunrise in the Mountains

A Spring Morning

Morning in Camp

1. Keep a stationary viewpoint. 2. Write a *natural* and suggestive introduction. 3. Select details that illustrate and strengthen the impression given by the introduction, and make use of negatives for the same purpose. 4. Close with a thoughtful summary to impress the reader with the general tone of the picture.

## 82. THE COLON

*Observe the use of the colon (:)* in the following sentences: —

1. These three words were painted on the sign: Stop, observe, listen.

2. Admiral Dewey's explanation was this: "The cable was cut, and I could not report."

3. George William Curtis spoke as follows: "Of the beginning of the retreat, etc."

4. Plan your exercise thus: A good beginning, a substantial body, and a conclusive ending.

5. Cleveland, May 9, 1910.

My dear sister:

**The colon may be used before a long quotation, before a list or an enumeration, and after the salutation in a letter.**

### Dictation

1. Ladies and Gentlemen: "When in the course of human events, etc."

2. Here is a list of the required supplies: Coffee, sugar, raisins, kerosene, chocolate.

3. "If Wisdom's ways you'd wisely seek,  
Five things observe with care:  
To whom you speak, of whom you speak,  
And how, and when, and where."

## 83. BUSINESS LETTERS

### I. Inclosing Subscription for a Periodical

109 PALM ST.,  
NASHUA, OHIO,  
Feb. 2, 1910.

THE PERRY MASON COMPANY,  
BOSTON, MASSACHUSETTS.

DEAR SIR:—

I inclose \$1.75 for one year's subscription to *The Youth's Companion*. Kindly send the paper to me at the above address, beginning with the first February number.

Yours truly,  
(MISS) HARRIET GILES.

**2. Applying for a Position**

36 WALES AVE.,  
SALEM, OREGON,  
Jan. 3, 1910.

THE WEBBER MANUFACTURING COMPANY,  
SALEM, OREGON.

GENTLEMEN :—

In reply to your advertisement in to-day's *Chronicle* for a clerk in your office, I wish to submit my application.

I am fourteen years of age and am a graduate of the West Coast School. This letter is a specimen of my handwriting.

I refer to Mr. Stephen L. George, principal of the West Coast School, and also to Rev. J. F. McDonald of this city.

Trusting that you will consider my application favorably, I am  
Very respectfully yours,

GILBERT FOSTER.

**3. Acknowledging Receipt of Goods**

44 CUMBERLAND ST.,  
BOSTON, MASS.,  
Dec. 13, 1909.

CLARK, MAYFIELD & COMPANY,  
DETROIT, MICHIGAN.

GENTLEMEN :—

The furniture ordered on the 8th inst. has arrived in good condition.

Please find inclosed a check for sixty-two dollars (\$62) in full payment of the bill which you rendered.

Very truly yours,  
ROBERT T. WILLIAMS.

**Memory Gem**

Defer not till to-morrow to be wise,  
To-morrow's sun to thee may never rise.

— WILLIAM CONGREVE.

## 4. An Order for Express

24 ELM ST.,  
 BANGOR, MAINE,  
 March 2, 1910.

EATON'S EXPRESS COMPANY,  
 BANGOR, MAINE.

GENTLEMEN :—

Please call at the above address for two trunks and some small baggage to be delivered at the B. & M. R. R. station in time for the 6A.M. train, Wednesday, March 8.

Yours truly,

JAMES A. GORHAM.

*Write a letter, saying that you inclose payment for a year's subscription to a newspaper or a magazine that you would like to have.*

Bring to the class an advertisement clipped from a newspaper and *write a courteous, businesslike reply.*

*Write a letter, requesting an express company to call for a trunk or a piece of baggage that is to be delivered at a specified time and place.*

You have received books that you ordered to be delivered with the bill. *Acknowledge the receipt of the books, inclosing payment.*

## 84. DICTATION

1. "White man, there is eternal war between me and thee!"
2. He raised his hands to the unpitying sky.
3. The body of the mighty wizard had lain entranced for eighty seven years.
4. "Like a sheeted ghost the vessel swept  
 Tow'rds the reef of Norman's Woe."
5. Elizabeth now lay wholly at the mercy of the beast.
6. Every state has a capitol that is located in its capital city.

7. Warwick and his brother were among the slain at the battle of Barnet.

8. "Blue were her eyes as the fairy flax."

9. And there he must lie till the end of the world.

10. In France, Warwick met the Queen, to whom he had become reconciled.

11. Martha Custis, whom Washington married in 1759, was the widow of John Parke Custis.

12. Active causes of irritation existed between the Americans and the English.

## 85. "THE NIGHT WAS BITTER COLD"

### Oral and Written Description

The night was bitter cold. The snow lay on the ground, frozen into a hard thick crust, so that only the heaps that had drifted into byways and corners were affected by the sharp wind that howled abroad: which, as if expending increased fury on such prey as it found, caught it savagely up in clouds, and, whirling it into a thousand misty eddies, scattered it in air. Bleak, dark, and piercing cold, it was a night for the well-housed and fed to draw round the bright fire and thank God they were at home; and for the homeless, starving wretch to lay him down and die. Many hunger-worn outcasts close their eyes in our bare streets, at such times, who, let their crimes have been what they may, can hardly open them in a more bitter world.

—From *Oliver Twist* by DICKENS.

*Read aloud.* What is the introductory sentence? How does it make you feel? Consider the closing sentence. Why is the word *bitter* there repeated? Mention all the words that help to picture the bitterness of the scene,—nouns, adjectives, and verbs. Why are the *well-housed and fed* mentioned? In which sentence does the author reflect upon the whole scene? Suggest details to be used in describing night scenes, pleasant and unpleasant.

*Complete the pictures suggested by the following introductory sentences :—*

1. It was a wild and stormy night in midwinter.
2. The sleighing party is all arranged and now has come the perfect night.
3. The moon arose full above the calm water.

## 86. A STORM

### Choice of Words

“As the sun went down and darkness fell, the storm impulse reached its full. It became a wild conflagration of wind and snow; the world was — in frost flame; it — one and — his lungs and — away his breath like a blast from a burning city. How it — around and under every cover and — out every crack and crevice, — under the shingles in the attic, — its white tongue under the kitchen door, its breath down the chimney, — through the woods, — like a sheeted ghost across the hills, — in white and ever changing forms above the fences, — across the plain, — in eddies behind the buildings or — spitefully up their walls, — in short, taking the world entirely to itself and giving a loose rein to its desire!”

*Fill the blanks above with appropriate words selected from the following :—*

darting	leaping	whipped
caught	roaring	whirling
bending	searched	sweeping
penetrated	enveloped	wrapped
stalking	sifting	eddying

Should this selection be read at a rapid or a slow rate? Why?

*Break up the last sentence of the selection into ten short, complete sentences.*

Compare this form of expression with the original.



Which form expresses the more rapid movement? Which is preferable? With what is the storm compared? Is this comparison carried through the description? Consider the verbs listed above. How might they be used in describing a fire? Are they *active* or *passive*? Do they express *action* or *condition*? Why are such verbs chosen?

*Try to express forcible and rapid movement in a description by choosing fitting active verbs and forcible adjectives, and by arranging several clauses and phrases to follow one another closely in one sentence. Write upon one of the following topics:—*

A Storm at Sea

A Thunderstorm

A Blizzard

A Cyclone

A Hailstorm

A Rainstorm

## 87. THE THREE FISHERS

### Study of a Poem

*Read the poem carefully:—*

Three fishers went sailing out into the West —

Out into the West, as the sun went down ;

Each thought of the woman who loved him the best,

And the children stood watching them out of the town :

For men must work, and women must weep,

And there's little to earn, and many to keep,

Though the harbor bar be moaning.

Three wives sat up in the lighthouse tower,

And they trimmed the lamps as the sun went down ;

They looked at the squall, and they looked at the shower,

And the rack it came rolling up ragged and brown.

But men must work, and women must weep,

Though storms be sudden, and waters deep,

And the harbor bar be moaning.

Three corpses lay out on the shining sands  
 In the morning gleam as the tide went down,  
 And the women are watching and wringing their hands  
 For those who will never come home to the town;  
 For men must work, and women must weep,  
 And the sooner 'tis over, the sooner to sleep,  
 And good-by to the bar and its moaning.

— CHARLES KINGSLEY.

Explain the third line in the first stanza.  
 Put into your own words the line: —

*And there's little to earn, and many to keep.*

What is meant by the *moaning* of the *harbor bar*? What figure of speech does this expression illustrate? Of what is the moaning at the bar a warning? Try to find another poem in which the moaning of the bar is mentioned. What is the meaning of the word *rack*? Explain the term *morning gleam*.

Imagine that you are either a fisherman, or a fisherman's wife, or his daughter. If you are a fisherman, *write in a few words your thoughts and feelings on the adventurous, dangerous life you lead*, and tell some of your interesting, perhaps thrilling, experiences.

If you are a fisherman's wife or daughter, *write of your anxiety and sadness when the boats go out to sea, and of your joy at the safe home-coming*. Describe also your home and the way in which your time is occupied during the fisherman's absence.

### 88. USES OF THE WORDS *GET* AND *GOT*

1. The tourist climbed the Alps and *got* the edelweiss.
2. Ralph *got* the tickets yesterday.
3. The gentleman went to the tailor's and *got* a suit of clothes.

4. May I *get* some pansies for the table?
5. Lieutenant Grace may *get* a promotion for bravery.

*Read the above sentences*, and instead of the words *get* and *got* substitute the word *obtain* (obtained) or *secure* (secured). Do the sentences express the same meaning as before?

Give the principal parts of *get*.

In what tense is *got*?

*Get* means *to secure*.

Do not use *get* unless the meaning you wish to express is *secured*, nor *has got* and *have got* unless the meaning is *has secured* and *have secured*.

Avoid such expressions as: "I have got a cold." "He has got to go home." "They got tired."

Instead, say: "I have a cold." "He has to go home." "They became tired."

## 89. THE WIND IN A FROLIC

### Things in Motion

*Read the poem aloud with proper spirit and emphasis:—*

The wind one morning *sprang* up from sleep,  
 Saying, "Now for a frolic! now for a leap!  
 Now for a madcap galloping chase!  
 I'll *make a commotion* in every place."  
 So it *swept* with a bustle right through the great town,  
*Creaking* the signs, and *scattering* down  
 Shutters, and *whisking*, with merciless squalls  
 Old women's bonnets and gingerbread stalls.  
 There never was heard a much lustier shout  
 As the apples and oranges *trundled* about,  
 And the urchins, who stand with their thievish eyes  
 Forever on watch, *ran off* each with a prize.

Then away to the fields it *went*, *blustering* and *humming*,  
And the cattle all wondered whatever was coming ;  
It *tossed* the colts' manes all over their brows  
And *pulled* by their tails the matronly cows,  
Till, offended at such a familiar salute,  
They all *turned* their backs and stood suddenly mute.  
So on it went *capering* and playing its pranks,  
*Whistling* with reeds on the broad river's banks,  
*Puffing* the birds as they sat on the spray,  
Or the traveler grave on the king's highway ;  
It was not too nice to *hustle* the bags  
Of the beggar and *flutter* his dirty rags ;  
'Twas so bold that it feared not to play its joke  
With the doctor's wig or the gentleman's cloak.  
Through the forest it *roared* and *cried* gayly, " Now,  
You sturdy old oaks, I'll make you *bow* ! "  
And it made them *bow* without more ado,  
And *cracked* their great branches through and through.  
Then it *rushed* like a monster on cottage and farm,  
Striking their dwellers with sudden alarm ;  
And they *ran out* like bees in a midsummer swarm.  
There were dames with their kerchiefs tied over their caps,  
To see if their poultry were free from mishaps ;  
The turkeys they *gobbled*, the geese *screamed* aloud,  
And the hens *crept* to rest in a terrified crowd ;  
There was *raising* of ladders and logs *laying* on,  
When the thatch of the roof *threatened* soon to be gone,  
But the wind had *passed* on and had *met* in a lane  
With a schoolboy who *panted* and *struggled* in vain,  
For it *tossed* him and *twirled* him, then *passed*, and he stood  
With his hat in a pool, and his shoe in the mud.  
There was a poor man, hoary and old,  
*Cutting* the heath in the open wold ;  
The strokes of his bill were faint and few  
Ere this frolicksome wind upon him *blew*,

But behind him, before him, about him it came,  
And the breath seemed gone from his feeble frame ;  
So he sat him down, with a muttering tone,  
Saying, "Plague on the wind, was the like ever known !  
But nowadays every wind that blows  
Tells me how weak an old man grows."  
But away *went* the wind in its holiday glee,  
And now it was far on the billowy sea,  
And the lordly ship felt its swaggering blow,  
And the little boats *darted* to and fro ;  
But lo ! it was night, and it *sank* to rest  
On the sea-bird's rock, in the gleaming west,  
*Laughing* to think in its frolicsome fun  
How little of mischief it really *had done*.

— WILLIAM HOWITT.

What feeling is aroused by the poem? What is the author's purpose? Is any ill-natured thing mentioned? *Read the introduction and the conclusion*, and consider the structure and character of each.

*Make a list of all the verbs* (and participles) *used*. Are there many? Do they express *being*, *action*, or *condition*? Are they *active* or *passive*? What effect does voice have upon the force and movement of the composition? Do the verbs express general or specific ideas? Note the peculiar significance of each verb in its place. Are they well chosen? Are most of the verb forms used in phrases or as *predicate* verbs? Try changing the phrases and clauses to simple sentences and note the effect upon the movement.

Read also Southey's poem, *The Cataract of Lodore*, and Tennyson's *The Song of the Brook*, page 33.

*Write a paragraph describing the movement of a brook as it flows down a rocky hillside, through a meadow, and into*

a great river to the ocean. Make it seem joyous and full of life and energy by using *many* well-chosen, active verb forms. Make a clear beginning and a thoughtful ending.

### 90. USE OF VERBS

A cannon that breaks loose from its fastenings is suddenly transformed into a supernatural beast. It is a monster developed from a machine. This mass — along on its wheels as easily as a billiard ball ; it — with the rolling, — with the pitching, — and —, —, seems to —, — anew, — like an arrow, from one end of the ship to the other, — around, — aside, —, —, — out, —, —, —.

The mad mass — like a panther ; it has the weight of an elephant, the agility of a mouse, the obstinacy of an ox ; it — one by surprise, like the surge of the sea ; it — like lightning ; it is deaf as the tomb ; it — ten thousand pounds, and it — like a child's ball ; it — as it —, and the circles it — are — by right angles. And what help is there ? How can it be — ? A calm — a tempest, a cyclone — over, a wind — away, we — the broken mass, we — the leak, we — the fire ; but what is to be done with this enormous bronze beast ? How can it be — ?

— From *Ninety-Three* by VICTOR HUGO.

The following verbs have been taken out of the above selection. *Put them back where they seem to belong* : —

overcome	takes	kills	begins	describes
stops	passes	meditate	bounds	itches
rears	runs	turns	extinguish	exterminates
whirls	crushes	weighs	intersected	advances
dies	comes	subdued	check	succeeds
darts	replace	hits	whirls	flashes
evades	leaps	rolls	goes	

## 91. A THRILLING SCENE

*Read the selection, with forcible expression:—*

The storm increased with the night. The sea was lashed into tremendous confusion. There was a fearful, sullen sound of rushing waves and broken surges. Deep called unto deep. At times the black volume of clouds overhead seemed rent asunder by flashes of lightning, which quivered along the foaming billows, and made the succeeding darkness doubly terrible. The thunders bellowed over the wild waste of waters, and were echoed and prolonged by the mountain waves. As I saw the ship staggering and plunging among these roaring caverns, it seemed miraculous that she regained her balance, or preserved her buoyancy. Her yards would dip into the water: her bow was almost buried beneath the waves. Sometimes an impending surge appeared ready to overwhelm her, and nothing but a dexterous movement of the helm preserved her from the shock.

When I retired to my cabin, the awful scene still followed me. The whistling of the wind through the rigging sounded like funeral wailings. The creaking of the masts, the straining and groaning of bulkheads, as the ship labored in the weltering sea, were frightful. As I heard the waves rushing along the sides of the ship, and roaring in my very ear, it seemed as if Death were raging round this floating prison, seeking for his prey; the mere starting of a nail, the yawning of a seam, might give him entrance.

—From *The Voyage* by IRVING.

What is the topic sentence in the above selection?

*Write details with expressive verb forms, thus:—*

the sea was lashed	flashes of lightning quivered
clouds seemed rent asunder	thunders bellowed
etc.	etc.

*Select thrilling phrases, thus:—*

tremendous confusion	foaming billows
fearful, sullen sound	terrible darkness
rushing waves	wild waste, etc.

## 92. A CONFLAGRATION

## Coöperative Composition

*Let every pupil contribute details to the composition, the teacher writing them upon the blackboard, thus : —*

Flames dart, lick, consume, etc.

Timbers creak, crash, fall, etc.

Firemen shout, scale, grope, etc.

Smoke suffocates, chokes, blinds, etc.

Etc.

*Let the different pupils contribute sentences to form an exciting description of a great fire, the teacher writing the sentences upon the blackboard.*

Criticise, correct, and improve the description. Is there a good beginning and a thoughtful ending? Are the details considered in reasonable order? Are the verbs all in the *same tense*? Are the sentences all grammatically constructed? Is the movement rapid and the tone thrilling?

*Write an exciting or thrilling description of a storm, blizzard, flood, cyclone, gale, or catastrophe, which some member or members of the class may have witnessed, or which may be imaginary.*

## 93. WORD PRACTICE

*Give oral sentences, using one of the following words in each sentence : —*

epistle

vanish

indolent

residence

regal

election

panic

fortunate

conflagration

attractive

promote

malignant

torrent

vicious

pursue



*Write the sentences you have given, using synonyms in place of the words used above.*

*Use the following words in sentences:—*

lie	as	lain	lying	attack	among
lay	whom	like	have	got	raise
laid	their	rise	between	laying	get

#### 94. ORAL DESCRIPTION OF HOUSES

*Read Irving's description of Ichabod Crane's schoolhouse (Sketch Book). If you cannot find the description, perhaps your teacher may find and read it to you.*

Compare the building pictured in Irving's description with your own schoolhouse, to determine in what parts Irving's language may be imitated in describing yours.

*Describe orally to your classmates your schoolhouse, following the model as closely as facts will allow, and substituting characteristic and interesting features for any that are of no importance in regard to your subject.*

*A pupil's description:* Our schoolhouse is a three-story building of more than thirty large rooms and is substantially constructed of brick with sandstone trimmings. It has many windows and two front doors which are approached by broad flights of granite steps. The schoolhouse is situated in a residential section of the city and stands upon a triangular plot shaded by large elm and maple trees and bordered by three well-kept streets. From hence, through the open windows, the voices of children, singing together their morning hymn of praise, may be heard on a warm summer's day, followed, perhaps, a little later, by the clapping of hands as the children applaud their principal who has spoken words of praise to encourage his pupils as they proceed along the difficult path of knowledge. Indeed he is a kind-hearted man, who ever bears in mind that better maxim, "Spoil the rod and spare the child"; and his pupils, by their loyalty and prompt obedience, prove that he is right.

## 95. FORMAL LETTERS

A *formal* letter always should be written in the *third person*. What is the third person?

Replies to formal letters, whether of acceptance or of regret, always should be written in the third person.

The date and hour mentioned in a formal letter containing an invitation should be repeated in the reply.

The heading, salutation, ending, and signature are omitted in formal letters. Never delay replying to a formal letter if it requires a reply.

Mr. and Mrs. William Apley Howe request the pleasure of your company at dinner on Wednesday evening, January thirtieth, at eight o'clock.

41 GARRISON STREET,  
January the Fifteenth.

Miss Dorothy Simms accepts with pleasure Mr. and Mrs. William Apley Howe's invitation to dinner on Wednesday evening, January thirtieth, at eight o'clock.

1906 SACRAMENTO AVENUE,  
January the Eighteenth.

Mr. Robert Anward regrets that a previous engagement prevents his accepting Mr. and Mrs. Howe's invitation to dinner for Wednesday evening, January thirtieth, at eight o'clock.

47 GRANBY STREET,  
January the Nineteenth.

*Write a formal invitation to a birthday party.*

*Write a formal reply accepting this invitation.*

*Write a formal invitation to a dinner to be given for your cousin.*

*Write a formal letter declining the invitation to the dinner.*

## 96. DWELLING PLACES

*Write a description of—*

A boys' camp or hut, a hermit's dwelling, a fisherman's cottage, a lumberman's camp, an Indian's wigwam, a soldier's tent, a hunter's lodge, a pioneer's shack, or a summer cottage.

Describe from several points of view, which are plainly noted (from a distance, from a nearer point, and looking inside), making one paragraph for each picture.

1. Introduce the abode to the reader.
2. Select details to illustrate the character of the dwelling and choose words that will express your meaning concisely and exactly.
3. Close with a sentence telling what you think of the abode. Illustrate by a drawing or by a photograph.

## Vocabulary

gaze	apply the eye	erected	rustic	snug
look	composed	pitched	rude	curious
perceive	formed	located	quaint	picturesque
view	constructed	singular	cozy	shady
examine	built	attractive	humble	comfortable
observe	suspended	lonely	breezy	secluded

*Note to the teacher :* This vocabulary is to be used in the description called for and extended by the addition of words suggested by the pupils.

## 97. PUNCTUATION — THE SEMICOLON

*Read the following descriptions of A Bad Man and A Good Man.* Notice how important punctuation is, if the meaning is to be made clear : —

### A Bad Man

He is an old man and experienced in vice and wickedness ; he is never found opposing the work of iniquity ; he takes delight in the downfall of his neighbors ; he never rejoices in the prosperity of his fellow-creatures ; he is always ready to assist in destroying the peace of society ; he takes no pleasure in serving the Lord ; he is uncommonly diligent in sowing discord among his friends and acquaintances ; he takes no pride in laboring to promote the cause of Christianity ; he has not been negligent in endeavoring to stigmatize all public teachers ; he makes no effort to subdue his evil passions ; he strives hard to build up Satan's kingdom ; he lends no aid to the support of the Gospel among the heathen ; he contributes largely to the devil ; he will never go to heaven ; he must go where he will receive his just recompense and reward.

### A Good Man

He is an old man and experienced ; in vice and wickedness, he is never found ; in opposing the work of iniquity, he takes delight ; in the downfall of his neighbors, he never rejoices ; in the prosperity of his fellow-creatures, he is always ready to assist ; in destroying the peace of society, he takes no pleasure ; in serving the Lord, he is uncommonly diligent ; in sowing discord among his friends and acquaintances, he takes no pride ; in laboring to promote the cause of Christianity, he has not been negligent ; in endeavoring to stigmatize all public teachers, he makes no effort ; to subdue his evil passions, he tries hard ; to build up Satan's kingdom, he lends no aid ; to the support of the Gospel among the heathen, he contributes largely ; to the devil he will never go ; to heaven he must go, where he will receive his just recompense and reward.

In the two exercises just given, the **semicolon** (;) is used frequently. *Find in this book other examples of its use.* Have you ever used semicolons in your exercises? Try reading the exercise entitled *A Good Man*, first as it is punctuated with semicolons ; then substituting

periods for semicolons. What effect does the change make upon the speed of the piece? Does the semicolon indicate a longer or a shorter pause than the period? Than the comma?

1. The semicolon is used to mark a greater separation than is shown by the comma and a less separation than is shown by the period.

2. The semicolon is used often, as in the above example, between the parts of a compound sentence that are not joined by a conjunction.

3. The semicolon is used between parts of a compound sentence that are connected by certain conjunctive adverbs, as in the following examples:—

Admiral Dewey sent the men below for their breakfast; then he ordered the renewal of the battle.

The French had all the good fortune of the day; otherwise there might have been a different outcome.

Old age is not a time for acquiring wealth; therefore put money in thy purse.

## 98. AFTON WATER

### Study of a Poem

*Read the following poem:—*

Flow gently, sweet Afton, among thy green braes,  
 Flow gently, I'll sing thee a song in thy praise;  
 My Mary's asleep by thy murmuring stream,  
 Flow gently, sweet Afton, disturb not her dream.

Thou stockdove whose echo resounds through the glen,  
 Ye wild whistling blackbirds in yon thorny den,  
 Thou green-crested lapwing, thy screaming forbear,  
 I charge you disturb not my slumbering fair.

How lofty, sweet Afton, thy neighboring hills,  
 Far marked with the courses of clear winding rills ;  
 There daily I wander as noon rises high,  
 My flocks and my Mary's sweet cot in my eye.

How pleasant thy banks and green valleys below,  
 Where wild in the woodlands the primroses blow ;  
 There oft as mild evening weeps over the lea,  
 The sweet-scented birk shades my Mary and me.

Thy crystal stream, Afton, how lovely it glides,  
 And winds by the cot where my Mary resides ;  
 How wanton thy waters her snowy feet lave,  
 As, gathering sweet flowerets, she stems thy clear wave.

Flow gently, sweet Afton, among thy green braes,  
 Flow gently, sweet river, the theme of my lays ;  
 My Mary's asleep by thy murmuring stream,  
 Flow gently, sweet Afton, disturb not her dream.

— ROBERT BURNS.

Many of the words in the above poem are not used commonly in this country, but are in general use in Scotland.

Name a poem that you have read in this book that contains words used more frequently in England than in America.

Define the following words: *braes, stockdove, lapwing, cot, lea, birk, lave, glen.*

Name the different birds mentioned in the poem.

Is there any stanza in this poem that reminds you of one in *The Song of the Brook* by Tennyson? Why?

Illustrate, with pencil, the third stanza.

*Memorize at least three stanzas*, or, better, note how many minutes are required by you in learning the complete poem.

## 99. DICTATION

1. The battle of Waterloo was fought between the allied English, Netherland, and German troops under Wellington, and the French under Napoleon.

2. Shakespeare ranks first among English dramatists.

3. Piedmont, lying beyond the Alps, forms a part of Italy.

4. Columbus got neither gold nor honor from Spain.

5. Every animal has its enemies.

6. So on the floor lay Baldur dead.

7. "Girt round with rugged mountains  
The fair Lake Constance lies."

## 100. LETTERS

*Note to the teacher:* The following list of subjects for letter writing is intended to furnish a subject for a letter for each month of the entire school year of the last grade. These subjects call for different varieties of letters for which suitable forms and models have been given previously.

1. Write a letter to the Columbia Book Company, 150 Washington Square, New York City, asking them to send you the book entitled *Camping*, written by John F. Costello. The cost of the book is sixty cents. How would you send the money—in silver, or by means of a post-office order? Why? If you do not understand the method to be observed in sending a post-office order, ask the clerk in your post office to explain it to you.

2. Write a letter accompanying the book, *Camping*, which you are sending as a birthday present to Lucy Andrews, whom you met on your summer vacation. Make your letter interesting and bright with accounts of your experiences at school.

3. Address an envelope to Lucy Andrews, who lives in Maine in the town of Robbinston, on Rural Free Delivery Route Number 3.

4. At Christmas time, Lucy Andrews sent you a pair of snowshoes, which she bought from the same Indian who sold you baskets during your summer vacation. Write a letter to Lucy, thanking her for the gift, and also describing to her your first attempt to use the snowshoes.

5. Write a business letter to the Indian, Pierre Lejean, who made the snowshoes. Ask him if will he make for you twelve little birch-bark canoes to be used as candy holders. Supply the dimensions for the canoes,—length, width, and depth; state the price you are willing to pay, and name the latest date on which the canoes may be shipped.

6. Write a formal note to one of your friends, asking him or her to be present at an "Indian party" to be given at your home, on Saturday, April third, at two o'clock.

7. Write a formal note from Dorothy Dunn, declining the above invitation because of the illness of her mother.

8. Write a letter to Brown and Sons, Seed Company, 46 Santa Clara Street, San José, California, asking for their seed catalogue.

9. Write a letter in behalf of your class to the Superintendent of Schools of your city or town, inviting him to present the diplomas at your graduation. Should this letter be formal or friendly? Why?

10. Imagine that your teacher is ill and unable to attend the graduation. Write to her, first expressing your sympathy for her on account of her illness, and then describing the graduating exercises.

### 101. PICTURE STUDY

In a class of the same grade as yours, the teacher showed a picture to the children for a few minutes. It represented the moment when Little Red Riding Hood approached



the door of her grandmother's house, and the great wolf, unseen by her, was peering from the window. The children wrote a description of this picture in fifteen minutes.

One of the papers is given in full below. Could you write as good a description in fifteen minutes? Which of the guiding questions has the writer answered for each paragraph?

*A pupil's work:* With long curls flowing over her shoulders, and a bright, happy look on her face, a little girl stands before the rude door of a rickety hut. She is dressed in a white waist and a dark skirt over which is worn a white apron. She carries a pitcher on her little arm.

The door of the hut at which she is about to knock is broken, and the whole cottage has gone to ruin. Over the rotten boards of the house, transforming it into a green arbor, creeps a beautiful vine. Around the steps grow luxuriant plants covered with exquisite blossoms.

Through the tiny lattice window, a face, not of a human being, but a great wolf, can be seen. In his face are malice and cunning. His nose is long and pointed, his ears are large, and his great eyes look wicked.

*Write a short description of the picture "The Shepherdess" on page 120.*

Try to express in vivid language what you see, so that one who has never seen the picture can imagine it from your words.

## 102. REVIEW

### Outline for Stories

You will remember that when a title for a story was given, you learned how to select connected topics to make an outline for a story with that title. You will remember



From the painting by De Breda

THE SHEPHERDESS

also that you learned a list of guiding questions to be answered for each topic, which would help you to fill in, with apt and picturesque details, the outline that you had made. These guiding questions to be answered for each topic were — *Who? When? Where? Why? How? To what end? Result?*

In the lessons devoted to this work, you will recall also that you decided that your story was much more interesting to yourself, as well as to your reader, if you made every point definite. To that end you named your characters, you described them with strong, expressive modifiers, you located and named the scene of your story, and you made each character, as he entered, talk in his own way as appropriately as possible.

*Let us select the topics that are followed in the story A Kitten's Cleverness, on page 43.* In each topic, try to discover which one of the guiding questions is answered.

### 103. LOVE OF COUNTRY

#### Outline and Story

Why is America the dearest land on earth to us? What is a person called who loves his country and zealously upholds and defends it?

In what way did Abraham Lincoln show his love for his country? How did Patrick Henry show his patriotism? How did George Washington, Paul Revere, and Thomas Jefferson show their love of country? Can you tell a true story showing how an American boy or girl has shown love for his or her country? How can you show your love for your native land?

*Plan an outline and write a story that will show how one American loved his country.* You should decide

before you begin your outline whether your hero will live in times of peace or war, and what great deed he will do. Make the story work toward his great act, the climax of the story.

Histories abound in stories of real men whose lives have been filled with patriotic devotion. Perhaps your teacher may like to read to you, before you commence your story, *The Little Vidette of Lombardy*.<sup>1</sup>

## 104. EXPLAINING A PROCESS

### Use of Semicolon

Then came the tapping process. With a deft stroke of the hatchet, the rough bark of the tree was removed; the dull, old auger, with crossbar handles, bored holes halfway through the trees; the assistant, trudging after, drove sumac spouts into the holes; and the feet of the busy workers plowed furrows through the snow to the next tree; and so the process went on until the maple grove was ready for the sugar season.

— From *A Pennsylvania Sugar Camp* by GEORGE M. WERTZ.

*Read the paragraph.* What is the topic sentence? What does it tell? Enumerate the successive steps in the process. In what order are they noted? Is anything mentioned that is not necessary? Try putting periods in the place of the semicolons. How does the change affect the speed of the performance? Which do you prefer, semicolons or periods?

*Imitate the selection* in a paragraph explaining any process that you understand clearly: —

Cutting Ice	Planting Potatoes	Cleaning a Rug
Harnessing a Horse	Catching Butterflies	Washing Dishes
Darning Stockings	Mowing a Lawn	Weaving a Mat

<sup>1</sup> The story is to be found in *Cuoré* by De Amicis.

1. State your purpose in a brief sentence.
2. Make movements seem to follow one another closely and quickly, without interruption, and let the reader know that the work is done.
3. Use effective, active verbs, in clauses separated by semicolons, and avoid repetition and useless expression.

## 105. THE BEAUTY OF COURAGE

### Outline and Story

The pages of history and story are filled with incidents showing beauty of character in men, women, and children who dared to act courageously in the face of great temptation or danger. There is, in the Cathedral of St. Giles in Edinburgh, a large bronze tablet that bears the names of many heroic men who preferred to face death on the ocean, far from any shore, an ocean filled with man-eating sharks, rather than to seek safety in the small boats, thereby deserting weak women and children in a sinking ship. The courage of these noble men is told in a short poem by Sir Francis Hastings Doyle, called *The Loss of the Birkenhead*. Perhaps your teacher will read it to you.

Try to recall deeds of courage related in history or in the stories you have read. Can you think of any deed of courage that you have known in the lives of your friends or acquaintances?

*Choose a courageous deed that you have learned about from history or from real life, or one that you may imagine, and plan an outline for a story describing it.*

At the next lesson, *write the story from your outline*. Do not forget the guiding questions that will help you to write definitely and clearly.

## 106. EXPLANATION IN INTRODUCTORY PARAGRAPHS

Mother Ceres was exceedingly fond of her daughter Proserpina, and seldom let her go alone into the fields. But, just at the time when my story begins, the good lady was very busy, because she had the care of the wheat, and the Indian corn, and the rye and barley, and, in short, of the crops of every kind, all over the earth; and as the season had thus far been uncommonly backward, it was necessary to make the harvest ripen more speedily than usual. So she put on her turban, made of poppies (a kind of flower that she was always noted for wearing), and got into her car drawn by a pair of winged dragons, and was just ready to set off.

— From *The Pomegranate Seeds* by HAWTHORNE.

*Read carefully.* Does the above paragraph interest you? Would you like to read the whole story? What questions are you led to ask? In what person are you specially interested? Why? What was the condition of affairs with regard to the season? What do you know about the place of the story?

The introduction to a complete story is such an explanation of circumstances — time, place, and characters — as may serve so to arouse the interest of the reader that he will be led to ask questions, which are answered in the narrative that follows. Just enough is said about the principal persons to call up definite pictures before the mind of the reader and to suggest probable interesting events.

*Read the whole story,* which may be found in Hawthorne's *Tanglewood Tales*.

Find and bring to class other explanatory introductions to stories. (*Tanglewood Tales, The Wonder Book,*

Kipling's *The Jungle Books*, and Stockton's *Fanciful Tales* are suggested.)

*Write an explanatory paragraph to introduce the story of Cinderella, or any well-known story.*

## 107. ANIMALS AT WORK

### How the Beavers Build Their Lodges

*Read:—*

The beaver chooses generally to build his house upon a grassy islet, or peninsula, a short distance above the dam that he has already constructed. Here, when the nights are freezing cold, he digs several tunnels leading out from the center of the proposed lodge to various points under the pond, above the dam. Around this center he lays a massive foundation wall of wood, earth, and stones, in a circle large enough to accommodate his family. Upon this base he rears a dome-like structure of sticks, which he covers with a layer of mud and grass and twigs, leaving several small openings at the top of the dome for ventilation. The floor he makes solid by mixing small twigs with the soft mud and by pounding the mass with his broad, flat tail until it is smooth and hard. Here upon a bed of soft grass he sleeps with his family, secure alike from the biting blasts of winter and from all creatures that would molest him.

*Separate the selection into introduction, body, and ending.* How much of the house is considered in the introduction? In the ending? Mention simple details in order: *tunnels, foundations, etc.* How many details are mentioned in one sentence? What order is followed? What descriptive *words* are used? What *phrases* describe things? Do the sentences tell how the various things *look*, or how they are *done*? Follow the line of action from the beginning to the completion. Is it direct or indirect?

*Note to the teacher:* Let pupils talk about the ways in which different animals build their dwellings: birds, rabbits, squirrels, muskrats, ants, woodchucks, mice, hornets, bees, etc., and also read about them in nature books.

Select a subject that you have found interesting — preferably one that you have yourself observed — and *write explaining the method of construction*. Introduce by a statement about the location of the house, or nest, or one about its general appearance. Follow with a series of sentences each dealing with one topic and arranged to show the order of movements in the actual work. Make use of *descriptive words and phrases*, but remember that your object is to show *how the house is built*, not how it looks. Close with a thought concerning the finished structure.

## 108. THE MOCKING BIRD'S SONG

### Study of a Poem

*Read the following selection: —*

Then from a neighboring thicket the mocking bird, wildest of singers,  
Swinging aloft on a willow spray that hung o'er the water,  
Shook from his little throat such floods of delirious music,  
That the whole air and the woods and the waves seemed silent to  
listen.

Plaintive at first were the tones and sad; then soaring to madness  
Seemed they to follow or guide the revel of frenzied Bacchantes.  
Single notes were then heard, in sorrowful, low lamentation;  
Till, having gathered them all, he flung them abroad in derision,  
As when, after a storm, a gust of wind through the tree tops  
Shakes down the rattling rain in a crystal shower on the branches.

— From LONGFELLOW'S *Evangeline*.

The above selection is an admirable description of a bird of which you have heard: you have probably read and



sung about it, but many of you have never seen it, unless you have visited in the southern states.

To southern children, the mocking bird is as dear and as familiar as the robin is to children of the northern and the western states.

The mocking bird's charm is not in its appearance, but rather in its song.

*Give the four distinct parts or movements to the mocking bird's song as told by the poet.*

Explain the verses:—

. . . then soaring to madness

Seemed they to follow or guide the revel of frenzied Bacchantes.

Which of the four movements of the song would you rather hear? Why?

Whenever you read a southern story, notice whether the mocking bird or its song is mentioned.

## 109. OBEDIENCE

### Outline and Story

When you hear the word *obedience*, do you immediately think of your own submission to rules your parents have asked you to obey? Or do you think of the loyal obedience you wish to render to the rules that help to make your school a good one? Perhaps you may recall the little *Casabianca*, a hero among children, blindly waiting for a new command.

Do you think obedience belongs to childhood only? In history, you have read instances of obedience among soldiers or statesmen. See how many acts of this kind your class can gather from historical stories.

Read for yourselves, or ask your teacher to read to you,

Longfellow's poem entitled *The Legend Beautiful*.<sup>1</sup> Read also *The Charge of the Light Brigade*, on page 91. What examples of obedience are there in these poems? In *The Legend Beautiful*, what did the monk obey? What reward had he? Reward may follow any act of obedience to the call of duty. The compensation may lie in the approval of your own conscience, and often this is the greatest reward of all.

*Write an outline and a story that might be entitled "The Reward of Obedience."* Get the events, as far as possible, from your own imagination, and write in such a way that your whole school will be interested in hearing the story read.

#### 110. FINDING PLACES

*Give written directions*, as you would to a stranger, for going on foot from your school to various places : —

Your home, your friend's house, the post office, library, gymnasium, park ; also for traveling from your town, or city, to another by trolley, railroad, or carriage.

Make use of landmarks, as, *an open field, crossroads, drinking fountain, monument, large oak tree, old-fashioned house, railroad crossing*, etc. See that every clause and every sentence makes an onward movement toward the goal. Choose connectives carefully to avoid repetition and awkward expression. Keep description subordinate. Use *then* and *and* sparingly. The following expressions may be found helpful: —

Take the road.

Climb the hill.

Walk over the hill.

Take a carriage.

Board the train.

Board the steamer.

<sup>1</sup> In *Tales of a Wayside Inn*.

Go by trolley.	Turn off to the right or left.
Alight at the station.	Keep close to the shore.
Leave the main road.	Row towards the church spire.
Drive past the old mill.	Continue your journey.
Look for the guidepost.	Pass the cemetery.
Take the ferryboat.	Follow the car tracks.
Walk across the bridge.	Make a sharp turn.
Follow the path.	Turn in at the gate.

After careful study of facts, give *oral* directions for journeying from your home to each of the following places:—

Niagara Falls, Yosemite Valley, Yellowstone Park, Grand Canyon, Mammoth Cave, Mount Ranier, Mount Washington.

Introduce your subject so that your hearers will understand your objective point. Push onward with every sentence. Start new sentences wherever the circumstances call for a decided pause. Vary the form of sentences. Make a thoughtful and complete ending.

*Write*, as in a letter to a friend in some distant part of the country, or in a foreign country, *giving explicit directions for making a visit to your home*. Write so clearly that your friend will not find it necessary to make inquiries on the way.

*Given written directions for journeying from—*

San Francisco to Boston.	Montreal to New Orleans.
New York to Seattle.	Denver to Washington.
Edinburgh to Chicago.	Buffalo to Galveston.

### Memory Gem

Give each his right, give each his room,  
And never try to crowd.

— DICKENS.

## 111. THE MOUSE AND THE CAT

## Fables

*A pupil's work:* A mouse, racing around a room, accidentally ran over a cat sleeping by the fireside.

"What do you mean?" growled the cat. "Now you have ruffled my fur, I'm going to eat you."

"Oh, pardon me," squeaked the mouse, "I didn't mean to run over you, but I haven't ruffled your fur; it's as smooth as can be."

"Well, you've hurt my paw," said the cat, edging nearer the mouse.

"That cannot be," replied the mouse, trembling, "for I ran across your back."

"You needn't say any more. I'm going to eat you," answered the cat, with another growl, as he closed his teeth over the mouse, while it gasped, "Any excuse will serve a tyrant."

The above fable was written by a pupil of your own grade. Read it carefully and then *write an original fable* to teach a lesson that you consider valuable. The following may serve as titles: "All that glitters is not gold"; "Beware of flattery"; "A friend in need is a friend indeed."

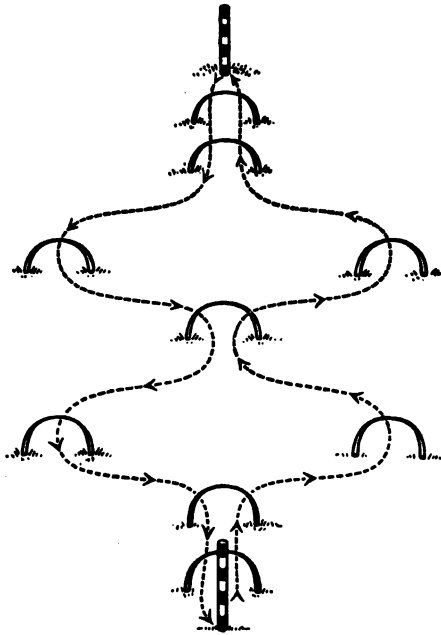
1. Choose your moral.
2. Select suitable animals or things or people to stand for qualities.
3. Use simple language introducing conversation.
4. Make your story brief.

## 112. HOW TO PLAY CROQUET

## Use of Diagram

The game of croquet is played out of doors, on a smooth, flat, grassy plot, by two or more persons, each provided with a wooden ball and a mallet striped alike with colors which match those on the stakes, and which also indicate the order of playing.

The accompanying diagram illustrates the positions of wickets through which each player, in turn, drives his ball to the farther stake and home again in the direction shown by the arrows. Each player has one turn and earns one more for every wicket through which his ball is driven. If his ball strikes that of his opponent, he is entitled to two turns, which he may use for the purpose of driving his opponent out of the way, or of proceeding on his course toward the goal.



Other rules will be learned as the game progresses. The player reaching the home stake first, wins the game, unless the parties are playing *sides*, when he must wait for one *side* or the other to win.

*Draw a diagram upon the blackboard to illustrate any outdoor game with which you are familiar, and make use of the diagram in explaining to the class how the game is played.*

*Outline as above:—* Place, players, implements, movements, rules, object.

Baseball

Golf

Hop Scotch

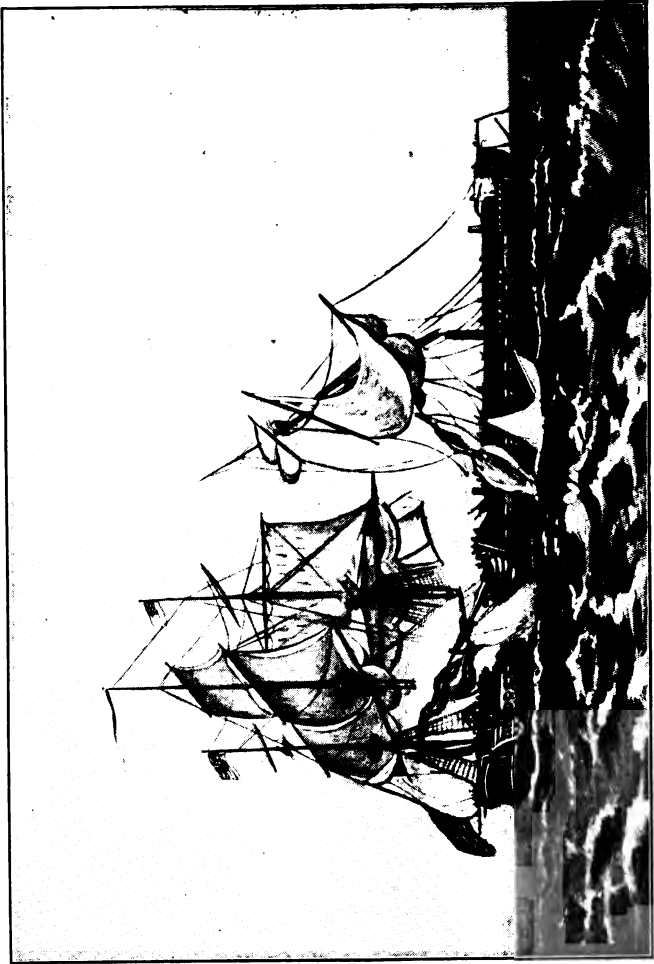
Football

Tennis

Cricket

Marbles

Basket Ball



BATTLE OF THE *Constitution* AND THE *Guerrière* IN 1812

## 113. "OLD IRONSIDES"

## Study of a Picture

The famous frigate *Constitution* was launched in Boston in 1797. She was built for the purpose of protecting the United States merchant marine from the onslaughts of the Algerine pirates. For many years the *Constitution* did active and noble service, earning for herself the name of *Old Ironsides*. She went through the War of 1812 with a brilliant record. In 1830, she was declared by the naval authorities to be out of commission, and the order was given for her destruction. Oliver Wendell Holmes, then a student in the Harvard Law School, wrote the stirring poem given below. Its patriotic spirit swept the country like fire, and prompted people to protest so emphatically against the destruction of *Old Ironsides* that the Secretary of the Navy was obliged to withdraw the order.

A few years later, the *Constitution* was repaired and subsequently did service during the Civil War as a school-ship at Annapolis. *Old Ironsides* now rests as an historical relic at the Charlestown Navy Yard.

*Commit to memory the following poem :—*

## "Old Ironsides"

Aye, tear her tattered ensign down !  
 Long has it waved on high,  
 And many an eye has danced to see  
 That banner in the sky ;  
 Beneath it rung the battle shout,  
 And burst the cannon's roar ;—  
 The meteor of the ocean air  
 Shall sweep the clouds no more.

Her deck, once red with heroes' blood,  
 Where knelt the vanquished foe,  
 Where winds were hurrying o'er the flood,  
 And waves were white below,

No more shall feel the victor's tread,  
 Or know the conquered knee ;  
 The harpies of the shore shall pluck  
 The eagle of the sea !

Oh, better that her shattered hulk  
 Should sink beneath the wave ;  
 Her thunders shook the mighty deep,  
 And there should be her grave ;  
 Nail to the mast her holy flag,  
 Set every threadbare sail,  
 And give her to the god of storms,  
 The lightning and the gale !

—OLIVER WENDELL HOLMES.

*Study the picture carefully.*

What event in the life of *Old Ironsides* does it represent?

What sign of triumph is displayed on the victorious frigate? Can you see the flag of the defeated frigate? Explain the reason why an English frigate bore a French name.

Of what material are the opposing vessels made? Are battleships of to-day made of this material? Why?

Procure a picture of a modern United States battleship and compare it with the picture of the *Constitution*.

Imagine a dialogue between *Old Ironsides* and the battleship *Maine*, which was sunk in Havana harbor just before the Spanish-American War, or imagine a dialogue between *Old Ironsides* and the *Guerrière*.

First get together all the facts possible about the history of both vessels in your dialogue.

*Write the dialogue.* Make it bright and interesting with historical facts, anecdotes, personal opinions, comparisons, and poetical quotations.



**114. NEWSPAPER REPORTS**

Bring to the class newspaper reports of incidents of local interest: an accident, a fair, a course of lectures, a meeting, etc.

Read several and criticise them as to *clearness, orderly arrangement, choice of words, and conciseness*. Select the best ones and tell why you consider them superior.

Write, as for a newspaper, a report of school memorial exercises, a school entertainment, an excursion, a visit to some place of interest, or an accident that you have witnessed.

Make the account clear, orderly, and brief.

**115. THE TOPIC SENTENCE****Written Practice**

1. They left the highroad by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola on the roof and a bell hanging in it. It was . . .

2. He saw the dragon enter a cave not far away, and, following, looked in. The dragon was . . .

3. "The road," replied the hermit, "is easy to hit. The path from . . ."

4. The city was in full festal array. Every shop . . .

5. It was dark and lonely in that difficult passage. The brook . . .

Complete the paragraph suggested by the introductory or topic sentence given. Give careful attention to your point of view and to the prevailing tone as implied or explained in the topic sentence.

**Memory Gem**

Every day is a fresh beginning.

— COOLIDGE.

**116. THE BOSTON TEA PARTY****Narration—Historical*****Read:—***

The Americans for some time past had left off importing tea, on account of the oppressive tax. The East India Company, in London, had a large stock of tea on hand, which they had expected to sell to the Americans, but could find no market for it. But, after a while, the

**THE BOSTON TEA PARTY**

government persuaded this company of merchants to send the tea to America. . . . When the people of Boston heard that several cargoes of tea were coming across the Atlantic, they held a great many meetings at Faneuil Hall, in the Old South Church, and under Liberty Tree. In the midst of their debates, three ships arrived in the harbor

with the tea on board. The people spent more than a fortnight in consulting what should be done. At last, on the sixteenth of December, 1773, they demanded of Governor Hutchinson that he should immediately send the ships back to England.

The governor replied that the ships must not leave the harbor until the customhouse duties upon the tea should be paid. Now, the payment of these duties was the very thing against which the people had set their faces; because it was a tax unjustly imposed upon America by the English government. Therefore, in the dusk of the evening, as soon as Governor Hutchinson's reply was received, an immense crowd hastened to Griffin's Wharf, where the tea ships lay. The place is now called Liverpool Wharf.

When the crowd reached the wharf, they saw that a set of wild-looking figures were already on board of the ships. You would have imagined that the Indian warriors of old times had come back again for they wore the Indian dress, and had their faces covered with red and black paint, like the Indians when they go to war. These grim figures hoisted the tea chests on the decks of the vessels, broke them open, and threw all the contents into the harbor. . . . From that day to this, though the matter has been talked of by all the world, nobody can tell the names of those Indian figures. Some people say that there were very famous men among them, who afterwards became governors and generals. Whether this be true, I cannot tell.

— From *Grandfather's Chair* by HAWTHORNE.

Is this story true or fictitious? Where does the real story begin? What is the use of the first paragraph? Where does the real story end? What is the use of the last paragraph? Make a list of the events mentioned, in order, as —

1. The people heard.
2. They held meetings.
3. Three ships arrived, etc.

Account for the order of events as mentioned. What *explanation* do you find in the story? What *description*?

*Tell a true story from the history of any country, such as The Landing of the Pilgrims, The Discovery of Gold in California, Horatius at the Bridge.*

1. Introduction : time, place, people, conditions. (An explanation.)
2. Story : events in order of occurrence, with explanation and description as needed.
3. Conclusion : result, thoughts.

### 117. A DIARY

If I were a boy again, I would have a blank book in which I would record, before going to bed, every day's events, just as they happened to me personally. If I began by writing only two lines a day in my diary, I would start my little book and faithfully put down what happened to interest me. On its pages I would note down the habits of birds and of animals as I saw them ; and if the horse fell ill, down should go his malady in my book, and what cured him should go there, too. If the cat or the dog showed any peculiar traits, they should all be chronicled in my diary, and nothing worth recording should escape me.

— From *Underbrush* by JAMES T. FIELDS.

We may judge that Mr. Fields did not keep a diary when a boy. Did he wish he had done so? Can you think of any reasons why it might be well to record the events of the day and your thoughts concerning various things? Would you find pleasure in reading your own record of past days? Of what use might such a record be to a biographer? To a historian? To a business man? The character of the entry should be such as interests the writer: a student naturally records facts and observations about his *studies*, a *lover of nature* tells what he has observed in that line, and all live boys and girls take an interest in the doings of people about them.

*Begin to-day to keep a diary* of such a kind as is suggested by Mr. Fields. Make it your very own by recording events as you see them, and say just what you think without fear of criticism. Begin every entry with the date *upon which the entry is made*, and record events in the order of their occurrence. Make observations as they come into your mind, and try to close every day's record with a serious reflection.

## 118. FROM "THE VISION OF SIR LAUNFAL"

### Study of a Poem

*Study this poem:—*

And what is so rare as a day in June ?  
 Then, if ever, come perfect days ;  
 Then Heaven tries the earth if it be in tune,  
 And over it softly her warm ear lays :  
 Whether we look, or whether we listen,  
 We hear life murmur, or see it glisten ;  
 Every clod feels a stir of might,  
 An instinct within it that reaches and towers,  
 And, grasping blindly above it for light,  
 Climbs to a soul in grass and flowers ;  
 The flush of life may well be seen  
 Thrilling back over hills and valleys ;  
 The cowslip startles in meadows green,  
 The buttercup catches the sun in its chalice,  
 And there's never a leaf or a blade too mean  
 To be some happy creature's palace ;  
 The little bird sits at his door in the sun,  
 Atilt like a blossom among the leaves,  
 And lets his illumined being o'errun  
 With the deluge of summer it receives ;

His mate feels the eggs beneath her wings,  
 And the heart in her dumb breast flutters and sings ;  
 He sings to the wide world, and she to her nest, —  
 In the nice ear of Nature which song is the best ?  
 Now is the high tide of the year,

And whatever of life hath ebb'd away  
 Comes flooding back, with a ripply cheer,  
 Into every bare inlet and creek and bay ;  
 Now the heart is so full that a drop overfills it,  
 We are happy now because God so wills it ;  
 No matter how barren the past may have been,  
 'Tis enough for us that the leaves are green ;  
 We sit in the warm shade and feel right well  
 How the sap creeps up and the blossoms swell ;  
 We may shut our eyes, but we cannot help knowing  
 That skies are clear and grass is growing ;  
 The breeze comes whispering in our ear,  
 That dandelions are blossoming near,

That maize has sprouted, that streams are flowing,  
 That the river is bluer than the sky,  
 That the robin is plastering his house hard by ;  
 And if the breeze kept the good news back,  
 For other couriers we should not lack ;

We could guess it all by yon heifer's lowing, —  
 And hark ! how clear bold chanticleer,  
 Warmed with the new wine of the year,  
 Tells all in his lusty crowing !

—LOWELL

### 119. A COMPLETE STORY

*Read the story of Rikki-Tikki-Tavi (Jungle Book by Kipling).*

Do you like it ? Why ? Where does the real narrative begin ?

What is the nature of the paragraphs preceding the narrative?

What three battles comprise the *great war*? What is their use? Do you think the writer likes the mongoose? How does he make you like him? How is it with Nag? Read the conversation illustrating Rikki's curiosity. How is his bravery shown? His perseverance? His intelligence? Mention the incidents in the *great war* in the order in which they are related. Compare this with the order of occurrence. How did Darzee help? What advice did Chuchundra give? Why is conversation so commonly introduced into the story? Select phrases, clauses, and sentences that you consider especially expressive and fitting. Make a list of peculiarly effective verb forms used: *fluffed up, flinched, whimpers* and *cheeps, cart-whipped*, etc. Where does the real narrative end? Consider the nature and use of the subsequent paragraphs. How does the story end?

*Write an original story*— necessary introductory explanation and description, narrative of events in order of occurrence, and brief, thoughtful ending. Have one or two important incidents. (Note the three battles in the story considered above.)

*Introduce conversation* with questions and exclamations, using effective verb forms. Try to make the reader have the same feeling for the characters that you yourself have.

An Animal Story

A Christmas Story

A Fairy Story

An Historical Story

## 120. SUMMARY OF A COMPLETE STORY

*Write topic sentences* in the order in which you find them in the story of *Rikki-Tikki-Tavi*, or in any other interesting

story. Read the list. Does it give you an idea of the story? *Connect the topic sentences* by supplying brief explanations and details that seem essential to make a continuous account. This is a **summary** of the story.

*Make such a summary of any long story* that you may read. Select only the most important details, making use of the topic sentences for this purpose. Use some of the especially effective and peculiarly characteristic words and expressions.

## 121. STORY OF A LIFE

*Read the life story, or biography,* of a person in whom you have been led to take an interest through your study of history or literature : Daniel Boone, Abraham Lincoln, George Washington, Louisa Alcott, Robert Louis Stevenson, or any one of the long list of men and women who have made their lives worth studying.

*Make a list of topics,* perhaps one for every chapter, and bring to class for study and comparison.

A real biographer obtains his information from such original sources as family, town, and military records, published works, letters, diaries, and even from tombstones and burial places. If possible, he talks with people who have known the person of whom he is writing. By the aid of such knowledge and material, the biographer is enabled to write a truthful account of the person's life and work, and to present a reasonable estimate of his character.

*Prepare to write a biographical sketch of some one in whom you are interested:* your grandfather, mother, uncle, or any relative or friend concerning whom you are able to get information from original sources. By questioning



and talking with various persons, learn what you can of such topics as are in your list, and *write the life story*.

*Write a sketch of the life of your dog, or cat, or horse.*

*Read some good autobiography.*—*Franklin's Autobiography*, Riis's *The Making of an American*, Booker T. Washington's *Up from Slavery*.

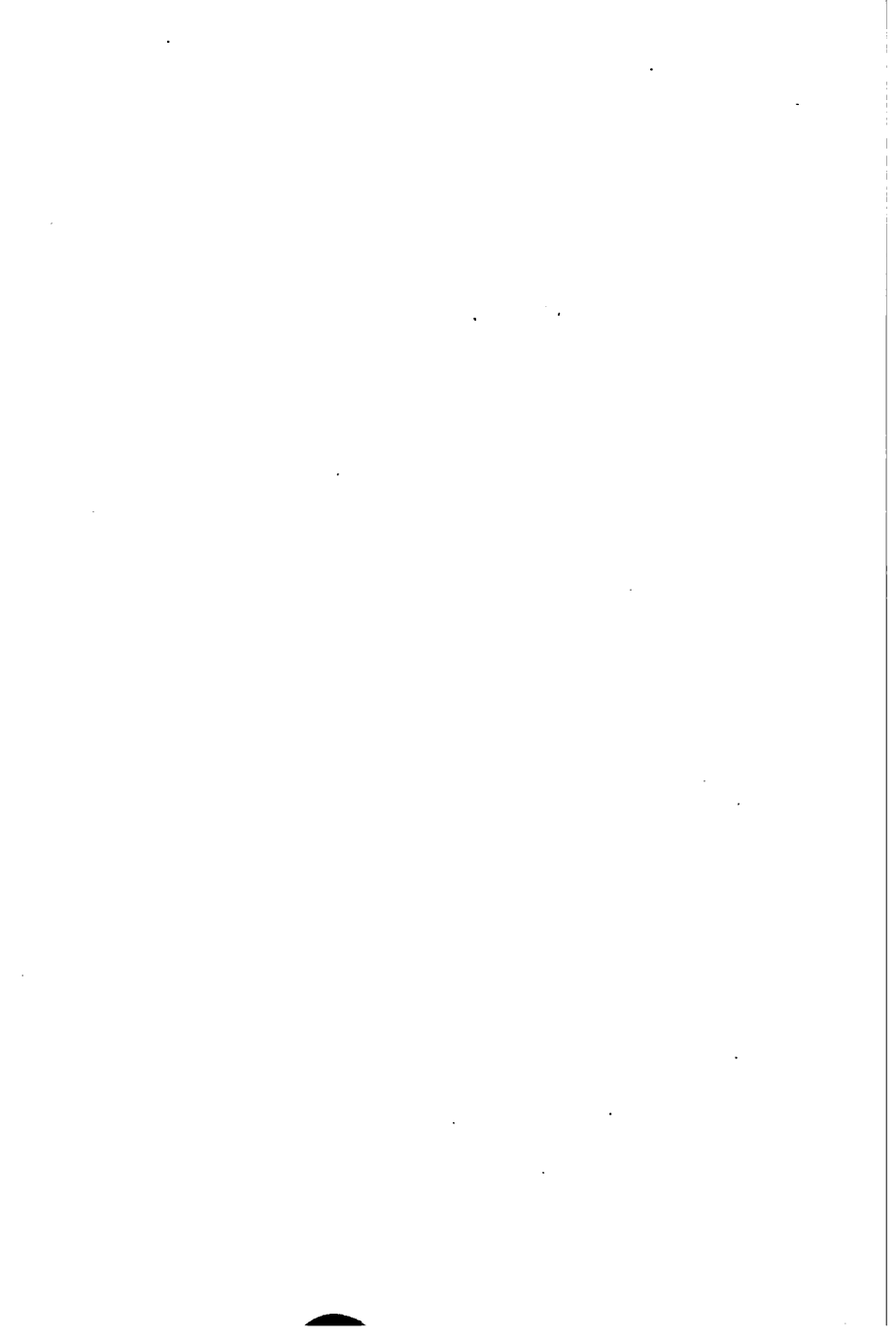
Observe the various topics considered, the order of narration, and the forms of expression. How is a disagreeable repetition of the pronoun *I* avoided?

*Make careful preparation for writing your own life story.* Question parents and relatives in order to get necessary information, and talk over matters so as to recollect facts and circumstances.

*Write the story of your life.* Make use of the outline here given so far as you find it helpful and appropriate:—

1. Ancestry, nationality, character.
2. Parentage.
3. Birth, date, place.
4. Early recollections, notions, fears, habits.
5. School life —
  - a. First day, events, impressions.
  - b. Studies, teachers, impressions, red-letter days.
6. Reading, favorite authors, and books.
7. Friends.
8. Tastes, likes, dislikes.
9. Work outside of school.
10. Aims, hopes, desires, thoughts.

Be careful as to paragraph division. Make use of anecdotes, serious and humorous, to illustrate and to enliven the narrative.



## PART II. -- ENGLISH GRAMMAR

### I. INTRODUCTION<sup>1</sup>

We observe various forms and conditions in the world around us, and our minds act to make mental pictures of these and of other similar forms and conditions. Such mental pictures are called *ideas*. Ideas are expressed by *words*.

The mind then acts to combine certain ideas that seem to belong together. This act of the mind is called *thinking*, and the result is a *thought*. Thoughts are expressed by means of *sentences*.

Grammar is a systematic study of the sentence and its parts. It treats of the form and the structure of the sentence as a whole, of the various combinations of words within the sentence, and of the form and the classification of words according to their use in the sentence.

The study of grammar should help us to understand the thoughts of others as expressed in approved language; it should enable us to give clear and correct expression to our own thoughts; and it should so train the mind in orderly ways of thinking that we may have thoughts worth expressing.

### II. THE SENTENCE — DEFINED AND ILLUSTRATED

Think about something in your home, or in the school-room. Express your thought orally and in writing. Ask

<sup>1</sup> To avoid confusion, the lessons of Part II are numbered with Roman numerals in contrast with the Arabic numerals employed in Part I.

a question that you would like to have answered. Tell a classmate to do something.

Such expressions are called *sentences*.

EXAMPLES :— 1. I am ready. 2. What time is it? 3. Take your seat. 4. How the wind blows! 5. Come.

Of what is a sentence composed? Note the last sentence. Observe that each sentence *completely* expresses a thought.

**A sentence is a word or a group of words completely expressing a thought.**

How does a deaf mute usually express his thoughts? Are such expressions sentences?

Make many oral sentences about familiar things, taking care to have *real thoughts* and to express them *completely*.

Tell which of the following groups of words are sentences and which are not sentences, giving your reasons for thinking as you do :—

1. The people of Burma eat no meat.
2. The house that Jack built
3. Listen !
4. How many stars are on the flag ?
5. The Patriot Schoolmaster
6. Breathe deeply.
7. Robinson Crusoe lived on an island.
8. What a glorious morning is this !
9. When Johnny comes marching home
10. A word to the wise is sufficient.

### III. KINDS OF SENTENCES

#### INTERROGATIVE

All sentences express thoughts, but they vary in form according to the special purposes which they serve.

*Where are the boys?* completely expresses a thought, and is therefore a sentence. What special purpose does the sentence serve? Such a sentence is called **interrogative**. (*Interrogative* means *questioning*.)

**An interrogative sentence is one that asks a question.**

Give many interrogative sentences. Find examples in this lesson and also in Lesson 8, page 9. What mark follows an interrogative sentence?

### DECLARATIVE

1. *Time flies.* What purpose does this sentence serve? Make other statements. State a fact of history, of geography, of physiology.

2. *All men are created equal.* From what is this sentence quoted? (See *The Declaration of Independence*.) What does it do? Make other declarations. These are **declarative** sentences. What mark follows a declarative sentence?

**A declarative sentence is one that makes a statement or a declaration.**

Find examples of declarative sentences in this lesson.

### IMPERATIVE

1. *Please deliver the goods by express.* For what purpose might we use this sentence? Make other requests.

2. *Be ashamed to catch yourself idle.* Who made use of this sentence? (See *Poor Richard's Almanac*.) What was its purpose? Quote any commands that you may recall.

3. *Grant us thy blessing, O Lord.* Where might such

a sentence be used? What is its purpose? Make other entreaties (or prayers).

Such sentences are called **imperative**. (*Imperative* means *commanding*.) What mark follows an imperative sentence?

**An imperative sentence is one that expresses a request, a command, or an entreaty.**

### Oral Exercise

1. Fill the blanks so as to make imperative sentences of the following groups of words: —

- |                          |                        |
|--------------------------|------------------------|
| 1. — for the doctor.     | 4. — the example.      |
| 2. — the hens.           | 5. — the boy a pencil. |
| 3. — the soldiers march. | 6. — at my drawing.    |

### EXCLAMATORY

*Down with the tyrants of England!* How did Basil the blacksmith feel when he uttered these words? (See *Evangeline*.) Then what kind of feeling does the sentence express?

Make a sentence that will express great *joy* — *terror* — *pity* — *sorrow* — *surprise*. Such sentences are called **exclamatory**. Why?

**An exclamatory sentence is one that expresses strong or sudden feeling.**

An exclamatory sentence may have the form (1) of a declarative sentence; as, *There she blows!* (2) of an interrogative sentence; as, *Will that noise never cease!* (3) of an imperative sentence; as, *Run for your lives!* but if it is uttered for the purpose of expressing strong feeling, it is called an exclamatory sentence.

What mark of punctuation always follows an exclamatory sentence no matter whether it is declarative, imperative, or exclamatory in form?

### Oral Exercise

1. Make two declarative exclamatory sentences; two imperative exclamatory sentences; two interrogative exclamatory sentences.

2. From Lesson 16, pages 17 and 19, select five declarative, five interrogative, five imperative, and five exclamatory sentences. Tell why you make each selection.

**A declarative sentence is one that makes a statement.**

**An interrogative sentence is one that asks a question.**

**An imperative sentence is one that expresses a request, a command, or an entreaty.**

**An exclamatory sentence is one that expresses strong or sudden feeling.**

### Written Exercise

1. Write five declarative sentences about things in the schoolroom.

2. Write five interrogative sentences about the grammar lesson.

3. Write five imperative sentences that you have heard the teacher use.

4. Write five exclamatory sentences about a ball game.

## IV. SUBJECT AND PREDICATE — DEFINED AND ILLUSTRATED

In the statement *Stars twinkle*, what are spoken of? What *is said* about them?

All sentences may be separated into two parts: (1) a

part called the **subject**, which *names* the thing about which something is said; and (2) a part called the **predicate**, which *tells* or *asserts* something about the thing named by the subject.

In the sentence *The ostrich runs*, the words *The ostrich* form the subject, because these words *name* the thing of which something is said. The word *runs* forms the predicate, because it *tells* or *asserts* something about the thing that the subject names.

**The subject of a sentence is the part that names the thing of which something is said.**

**The predicate of a sentence is the part that tells or asserts something about the thing that the subject names.**

The subject *names*; the predicate *asserts*.

### Oral Exercise

1. What kind of sentences are the following? Point out subjects and predicates.

**EXAMPLE:** — The sea roars.

*The sea* is the subject.

*Roars* is the predicate.

- |                           |                             |
|---------------------------|-----------------------------|
| 1. Squirrels chatter.     | 4. The hen cackles.         |
| 2. Horses neigh.          | 5. The lion roars.          |
| 3. Ducks swim gracefully. | 6. The boy shouted for joy. |

2. Supply subjects for the following predicates: —  
*spins, shine, grow, buzz, bloom, breathes, flow, falls, travel, sail.*

3. Supply predicates for the following subjects: —  
*fire, snow, steam, a river, the wind, the moon, soldiers, stars, the earth, kings.*



## V. SUBJECT AND PREDICATE—ARRANGEMENT

In order to make the language clear and forcible, the parts of a sentence may be arranged in various ways. In short statements, we generally find *the subject first* and then the predicate. This is the simplest arrangement.

## Written Exercise

Rearrange each of the following sentences in the order above indicated: (1) the whole of the subject (*entire subject*); (2) the whole of the predicate (*entire predicate*).

EXAMPLE:— Suddenly up rose their commander.

*Rearranged:* Their commander rose up suddenly.  
                                   SUBJECT                                   PREDICATE

1. Above were the stars.
2. At twelve o'clock you may go home.
3. Away to the northward Blomidon rose.
4. All around were fields of flax.
5. Still stands the schoolhouse by the road.
6. Yesterday we found a crow's nest.
7. Now the song birds are returning.
8. Before us lay the beautiful valley.
9. Here come the boys and girls.
10. In the barnyard, hens, turkeys, and pigeons run about and eat.

The subject of an *imperative* sentence commonly is the word *you*, but as the sentence generally is addressed to a person who is present, the subject, *you*, seldom is expressed.

*Come here* means *You come here*, and we say that *you* (understood) is the subject, and *come here* is the predicate.

In the *solemn style*, as in the Bible, the subject is expressed thus: "Six days shalt *thou* labor;" "*Thou* shalt not bear false witness against thy neighbor."

Name the subject and the predicate in each of the following sentences : —

- |                      |                             |
|----------------------|-----------------------------|
| 1. Speak the truth.  | 3. Be kind to dumb animals. |
| 2. Dare to do right. | 4. Avoid bad company.       |

In an *interrogative* sentence, the words of the predicate often are separated by other words; as, *Does every one understand?* Here the word *does* is separated from the rest of the predicate, *understand*, by the subject, *every one*.

### Written Exercise

In each of the following sentences, place the subject first and the predicate last, underline them, and separate them by a short vertical line.

EXAMPLE: — Why are rabbits timid? Rabbits | are timid why?

1. Where do squirrels hide their acorns?
2. When did Columbus discover America?
3. Do all men admire Washington?
4. May I take my book home?

Notice that the *entire subject* and the *entire predicate*, together, include *all the words* in a sentence.

## VI. SIMPLE SUBJECT AND SIMPLE PREDICATE

**Preparatory Review:** What is a sentence? What is the subject of a sentence? The predicate?

The great red sun sank gloriously down behind the hills.

What is the subject of this sentence? The predicate?  
 What is the *name* of the thing spoken of? What did it *do*?  
 What is the most important word in the subject?

The word *sun* is called the **simple subject**. It is the only part of the subject that is absolutely necessary to name the thing spoken of.

*Sank*, the most important word in the predicate, is called the **simple predicate**. It is the only absolutely necessary word in the predicate. We may omit all the other words in the sentence, but if we say *sun sank*, we have completely expressed the thought.

### Written Exercise

In each of the following sentences, first separate the *entire* subject from the *entire* predicate by a vertical line, and underline the *simple* subject and the *simple* predicate. Then write the simple subject and the simple predicate without the rest of the sentence.

EXAMPLE: — Fleecy, white clouds | were floating gracefully across the sky. Clouds | were floating.

NOTE: — Rearrange the sentence when it is necessary.

1. The heavens declare the glory of God.
2. Jupiter, the largest of the planets, shone brightly overhead.
3. We beheld the Milky Way lighting up the firmament.
4. In winter, the Aurora will brighten the evening sky.
5. The morning sun, just peeping over the horizon, tinted the landscape with pink.
6. What causes the brilliant sunset colors?
7. Where do the stars hide in the daytime?
8. Find the North Star.
9. Look for the eclipse to-night.
10. Little twinkling stars blinked at us from the heavens.

Observe that the *simple subject* and the *simple predicate* combined, tell the *bare facts* expressed by a sentence.

NOTE: — When we speak of the *subject* and the *predicate*, in the study of grammar, usually we mean the *simple subject* and the *simple predicate*. In other instances, we say *entire subject* and *entire predicate*.

**The simple subject is the smallest part of the entire subject that will name the thing spoken of.**

**The simple predicate is the smallest part of the entire predicate that will make an assertion.**

**EXAMPLE:**— *Fine old elm trees were planted in rows on both sides of the road.* In this sentence, *trees* is the simple subject, and *were planted* is the simple predicate.

## VII. COMPOUND SUBJECT AND PREDICATE

**Preparatory Review:** What is the simple subject of a sentence? The simple predicate?

Give the entire subject of each of the following:—

1. The hare and the tortoise ran a race.
2. Neither John nor James knew the road.
3. The oaks, maples, and beeches have shed their leaves.

How many simple subjects has the first sentence? The second? The third? How many simple predicates has each sentence?

When the entire subject contains two or more simple subjects joined together, it is called a **compound subject**; as, *Grant and Lee* were great generals.

When the entire predicate contains two or more simple predicates joined together, it is called a **compound predicate**; as, *The soldiers crossed the river, but were driven back by the enemy.*

A sentence may contain both a compound subject and a compound predicate; as, *Esteem and respect are neither bought nor sold.*

### Oral Exercise

1. Answer these questions by using sentences with compound subjects:—

1. What rivers unite to form the Ohio?
2. What fruits are exported from California?
3. What were the capitals of Rhode Island?

2. Fill the blanks in the following sentences so as to make compound subjects and compound predicates, as indicated: —

1. — and — went fishing yesterday.
2. The boy — home and — his mother.
3. Neither — nor — can tell the answer.
4. Let us — and — for joy.
5. May — and — — some money and — — to the store?

### Written Exercise

In the following, tell what kind of sentence each is, and whether each subject and each predicate is simple or compound; also separate each sentence into its two parts, rearranging the order of the words when necessary: —

1. A mountain brook ran through a little village.
2. Old Pipes and his mother lived near the village on the hillside.
3. Old Pipes was employed by the villagers to pipe the cows home.
4. Why did he play his pipes every afternoon an hour before sunset?
5. Down from the mountains came the cows and the goats.
6. How often have I heard the sweet notes of his pipes!
7. Shall I leave the money with him?
8. He is a good, honest old man.
9. Old Pipes, for the first time that day, put his hand in his pocket.
10. He was seventy years old and did not expect to grow wiser now.
11. Read the story of *Old Pipes and the Dryad*, and tell it to us.

## VIII. THE CONJUNCTION—DEFINED AND ILLUSTRATED

**Preparatory Review:** What is the subject of the following sentence? The predicate? What kind of subject is it? What kind of predicate?

1. Alice *and* Ruth work *and* play.

What is the use of the word *and*? What words does the first *and* connect? The second *and*?

2. Geraniums will grow out of doors *or* in the house.

What groups of words are connected by *or*?

3. The peacock is beautiful *but* he is vain.

What groups of words are connected by *but*? Such *connecting words* are called **conjunctions**. (*Conjunction* means *a joining*.) The conjunction has little meaning in itself; it serves merely to *make a joint*.

### Oral Exercise

1. Point out the conjunctions that occur in Lesson VII.  
2. Supply conjunctions to connect the following words and groups of words, making complete sentences:—

1. The worm crawls slowly — with measured pace.
2. Do you like bread — milk?
3. We know the difference between right — wrong.
4. Hear instruction — be wise.
5. Do you prefer to walk — to ride?

### CONJUNCTIONS USED IN PAIRS

1. They found *both* the boy *and* the girl. (*both . . . and*)
2. The deaf mute can *neither* hear *nor* speak. (*neither . . . nor*)
3. He should *either* accept *or* decline the invitation. (*either . . . or*)
4. Do you know *whether* the cat is black *or* gray? (*whether . . . or*)

A conjunction is a word used to connect words or groups of words.

### Written Exercise

Find the *conjunctions* used in the following sentences, and write each conjunction between the words, or groups of words, which it joins, omitting all other words in the sentence:—

EXAMPLE:— 1. many hardships *and* many dangers.

1. Bees are exposed to many hardships and many dangers.
2. See how the wrens and robins and bluebirds pursue and scold the cat.
3. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.
4. Liberty and Union, now and forever, one and inseparable.
5. Not failure but low aim is crime.
6. Do we mean to carry on or give up the war?
7. Snow and hail, fire and vapor, fulfill His word.
8. The officer plans skillfully and executes carefully.
9. Snowstorms keep a man's body indoors but bring his mind out.
10. Give every man thine ear, but few thy voice.
11. Neither locks had they to their doors nor bars to their windows.
12. Friends and fellow soldiers, we must quit our pretensions to valor or possess ourselves of this fortress.
13. I have neither wit nor words nor worth, action nor utterance, nor the power of speech to stir men's blood.
14. Here is a proof of wisdom and of love.
15. In works of labor or of skill, let me be busy.
16. Chanticleer salutes the light and struts before his flock.
17. Lay up for yourselves treasures in heaven, where neither moth nor rust doth corrupt and where thieves do not break through nor steal.

## IX. THE INTERJECTION

**Preparatory Review :** Give the subjects and predicates (*entire and simple*) of the following sentences :—

1. *Oh*, how I long to be with Nature in the springtime!
2. *O* mistress mine, where are you roaming?
3. *Ah*, 'tis no lie, but a blessed truth.
4. *Alas!* the blasts of January would blow you through and through!

Do the italicized words belong to the subject? To the predicate? Are the sentences complete without them? Why are they used? Does *oh* have a definite meaning? Make it express surprise—joy—pain. Say *ah* so as to express fear—contempt—sorrow. We call these expressions *words*.

We see that these expressions, while not necessary to the grammatical construction of the sentence, do add something to the thought. Such words, used to express *sudden* or *strong feeling*, and not needed in the construction of the sentence, are called **interjections** (meaning *thrown in*).

Some of the common interjections are — *O, oh, ah, hurrah, hush, hark, pshaw, bravo*. Give others. The feeling that is expressed by an interjection is conveyed quite as much by *the tone and the manner of the speaker* as by the interjection itself.

**An interjection is a word used to express sudden or strong feeling, and is not related to the other words of the sentence.**

## Oral Exercise

In the following exercise, point out the *interjections*, and tell what feeling each expresses:—



1. O, write no more the tale of Troy!
2. O wild West Wind, thou breath of Autumn's being!
3. Ay, where are they?
4. Alas! for the rarity of Christian charity.
5. Lo! the door opens, and out stalks the giant.
6. Hark! I hear distant thunder!
7. O hark, O hear! how thin and clear,  
And thinner, clearer, farther going!
8. Hello, mates!
9. The boy, oh, where was he?
10. Hurrah for the fun!  
Is the pudding done?  
Hurrah for the pumpkin pie!

### X. ANALYSIS

When a chemist separates a substance into its parts to find out what it is made of, we say that he **analyzes** the substance. In like manner we speak of *analyzing a sentence*, when we separate it into the parts of which it is composed.

Write five sentences about five things in your school room, and study the *analysis* of each sentence, thus:—

The wind blows.

1. What *is said* about the wind? *Answer: It blows.*

*Blows* is, therefore, the predicate.

2. What blows? *Answer: The wind.*

*The wind*, therefore, is the entire subject.

Indicate the analysis of each sentence that you have written by placing a vertical line between the entire subject and the entire predicate, and underline the simple subject and the simple predicate.

EXAMPLE:—The wind | blows.

3. What is *oh* used for? *Answer*: To express *surpriss*.

*Oh* is, therefore, an interjection. It is independent of the rest of the sentence.

## XI. THE PHRASE—DEFINED AND ILLUSTRATED

An old man | with long white hair | was standing | in the doorway.

Consider the words that make each group indicated in the above sentence. Observe that the words in each group seem to belong to each other. When *people* belong to each other, as in a family, we call them *related people*; so we may speak of words that belong to each other as *related words*.

Examine each group. Does it contain a subject and a predicate?

Any group of *related words*, without subject and predicate, is a **phrase**.

**EXAMPLES**:— 1. George Washington 2. was called 3. to Cambridge 4. to take command 5. of the American army.

The phrase often is used as a single word is used. It may be used as the subject of a sentence, as *George Washington*, in the sentence above; it may be used as the predicate of the sentence, as *was called*.

**NOTE**:—Other uses of the phrase will be considered in succeeding lessons.

### Oral Exercise

In the following sentences, select *phrases*, and tell why you think each is a phrase:—

1. Abraham Lincoln was going to Gettysburg.
2. He looked across the car.
3. Edward Everett, the orator, the careful student, was sitting there.

4. From him the people might expect a polished oration.
5. The self-made President wrote his speech upon a scrap of paper.
6. For two hours Everett spoke about the war.
7. Lincoln, in calm tones, with power and dignity, addressed the throng.
8. "Government of the people, by the people, and for the people, shall not perish from the earth."
9. No applause came from the vast assembly.
10. It was a perfect tribute to the orator.

Often we find a phrase within a phrase: *The old house by the lindens* is a phrase that is made up of the two phrases, *the old house* and *by the lindens*. Find such a phrase in the sentences given above.

**A phrase is a group of related words without subject and predicate.**

### Written Exercise

Which of the following groups of words are phrases? Explain your selection by answering the following questions:—Is it a group of *related* words? Is it *without* subject and predicate?

- |                               |                                     |
|-------------------------------|-------------------------------------|
| 1. over the river             | 10. The sun was setting             |
| 2. <i>Five Little Peppers</i> | 11. greatly admired                 |
| 3. how they grew              | 12. ship book all                   |
| 4. the little brown house     | 13. O my soul                       |
| 5. mansions O my              | 14. as the swift seasons roll       |
| 6. more stately mansions      | 15. by life's unresting sea         |
| 7. nobler than the last       | 16. <i>The Patriot Schoolmaster</i> |
| 8. <i>Under the Lilacs</i>    | 17. Sweet land of liberty           |
| 9. flowers run bluebird       | 18. Of thee I sing                  |

## XII. GENERAL REVIEW

What is a *sentence*? Illustrate.

How many *kinds of sentences* are there? Give examples.

What is an *interrogative* sentence? Give an example.

What is a *declarative* sentence? Give an example.

What is an *imperative* sentence? Give an example.

What is an *exclamatory* sentence? Give an example.

What *kinds of exclamatory sentences* are there? Illustrate each.

What *mark* follows each kind of sentence?

Define *subject* and *predicate*. Give example.

What do you know about the *subject of an imperative sentence*?

What is a *simple subject*? A *simple predicate*?

What is a *compound subject*? A *compound predicate*? Illustrate each.

What is a *conjunction*? What does the word mean? Name five *conjunctions*.

Illustrate and define an *interjection*. What does the word mean?

What are *related words*? Illustrate. What is a *phrase*? Use one in a sentence.

## Oral Analysis

1. The Old Stone Mill at Newport is an interesting landmark.
2. Why don't you speak for yourself, John?
3. O look at those wonderful clouds!
4. At a distance of a few hundred feet from the lodges, the newly arrived warriors halted.
5. Come with me, boys and girls.
6. I do not know the way.
7. The native women were grinding corn between two stones.
8. Now the bright yellow daffodil, Spring's harbinger, appears.
9. Who is coming down the road?
10. "Run for your lives!" shouted Horatius to his friends.

Analyze the above sentences by answering the following questions. (Rearrange the words of the sentence when necessary.)

1. What kind of a sentence is it? Why?
2. What is the entire subject? Why?
3. What phrases are there in the entire subject?
4. What is the simple subject? Why?
5. What is the entire predicate? Why?
6. What phrases are there in the entire predicate?
7. What is the simple predicate? Why?
8. If there is a conjunction or an interjection, name it. What is its use in the sentence?

### XIII. PARTS OF SPEECH—DEFINED AND ILLUSTRATED

Sir Kenneth helped his companion.

Study the *words* of the above sentence to find out *what work each word does* in the sentence, thus:—

The words *Sir Kenneth* name a person.

The word *helped* tells or asserts something.

The word *companion* names a person.

The word *his* takes the place of a name.

*Words are divided into classes*, according to their use in the sentence; as, the *conjunction*, a word used to connect; the *interjection*, a word used to express strong feeling. These classes of words are called **parts of speech**.

**A part of speech is one of the classes into which words may be divided according to their use in sentences.**

#### Oral Exercise

Tell the *use* of each italicized word in the following sentences:—

1. *Sir Kenneth* was a *Knight* and a *Crusader*.
2. *He* encountered a *brave Saracen* in the *desert*.
3. The *manners* of the *Eastern warrior* were *grave and graceful*.
4. The *champions* formed a striking contrast to each other.
5. *His form* was *tall and athletic*.
6. *They sat* beside a *spring* and took their *midday refreshment*.

— Selected from *The Talisman*.

#### XIV. THE NOUN — DEFINED AND ILLUSTRATED

**Preparatory Review:** What is a *part of speech*? Name two parts of speech. What is the use of each?

What work is done by the italicized words in the following sentences?

1. The *knight* and the *Saracen* sat beside the *spring* together.
2. *Sir Kenneth* ate *meat* and drank *wine*.
3. The *Eastern warrior* ate a handful of *dates* and some *barley bread*.
4. He drank *water* from the lovely *fountain* by which they rested.

These words, because they are *used as names*, are called **nouns**. (*Noun* means *name*.) The noun is one of the parts of speech.

**A noun is a word used as a name.**

#### Oral Exercise

Give ten nouns that are names of persons.

Give ten nouns that are names of cities, or towns, or countries.

Give ten nouns that are names of things that you like.

Give five nouns that are names of virtues.

Give five nouns that are names of vices.

#### Written Exercise

Copy the fable on page 19, and underline all the nouns.

## XV. COMMON AND PROPER NOUNS

William Penn thought that the Bible taught people to love God and their fellow men. He belonged to a religious sect called Quakers, who lived in England, where he attended Oxford University. King Charles and the Duke of York were friends of his father. Penn decided to plant a colony in America, and obtained a grant of land from the King. He named the place of settlement, Pennsylvania. Have you seen the picture called "Penn's Treaty with the Indians"?

What *particular people* are mentioned here? What *particular places*? What *particular things*?

Name other *persons* whom you know about. Name several *books* that you have read. Name any special *buildings, streets, monuments, natural objects, pictures, poems, animals*.

All names of *particular persons, places, or things* are called **proper nouns**. (*Proper* means *one's own*.)

**Every proper noun should begin with a capital letter.**

What other names do you find in the sentences above? *People, men, friends*, and the other nouns that you have mentioned are names of *whole classes* of persons, places, or things. The noun *colony* is not *the name of any particular colony*. The noun *picture* does not *belong to any one thing*, but is *common* to all things of that class; hence, we call such nouns **common nouns**.

Mention other common nouns. Why is the name *common noun* appropriate?

A name that is common to every one of a *class* of persons, places, or things, is called a *common noun*.

A common noun does not begin with a capital letter unless it is at the beginning of a sentence.

All nouns are either *common* or *proper* nouns.

### Oral Exercise

1. Give the *common noun* that corresponds to each of the following *proper nouns*. (Answer the question, "What is —?")

Michigan, Fido, Nancy, Mrs. Clark, Henry, Mr. Blake, Washington, Lincoln, Chicago, Europe, *The Angelus*, England, Ohio, Mary A. Livermore, Westminster Abbey.

**A common noun is a name common to every one of a class of persons, places, or things.**

2. Give two *proper nouns* suggested by each of the following *common nouns*. (Name a particular *boy, girl, etc.*)

boy, girl, dog, river, sea, newspaper, state, teacher, warrior, day, building, geyser, orator, lake, horse, mountain, poet, planet, company, school.

**A proper noun is the name of a particular person, place, or thing.**

### PERSONIFICATION

A *common noun* is used sometimes as the *particular* name of an *imaginary person*, and when so used, it becomes a *proper noun*. Such use of the noun is called *personification*.

EXAMPLES : —

1. *Spring* approaches, flower laden.
2. Old *Winter* is a sturdy one.
3. The palaces of *Nature*.
4. *Vice* is a monster of so frightful mien  
As to be hated needs but to be seen.
5. O *Night* and *Storm* and *Darkness*, ye are wondrous strong!



Find other examples of *personification* in the poems on pages 10 and 139. Note that, being proper nouns, they begin with capital letters.

### Written Exercise

Select all nouns from the first paragraph of "A Picture Talk," on page 5, Part I, and write the common and the proper nouns in separate columns. Beside each common noun, write a proper noun suggested by it. Beside each proper noun, write a common noun suggested by it.

### XVI. ABSTRACT NOUNS

**Preparatory Review:** What is a noun? All nouns are of what two classes? What is a proper noun? A common noun?

Mention the nouns in the following phrases:—

- |                    |                      |
|--------------------|----------------------|
| 1. A good boy      | 5. A high tower      |
| 2. A gentle horse  | 6. A joyous occasion |
| 3. A neat servant  | 7. A gay scene       |
| 4. An ignorant man | 8. An active child   |

What quality belongs to the *boy*? To the *horse*? To the *servant*? To the *man*? To the *tower*? To the *occasion*? To the *scene*? To the *child*?

Consider the *quality* apart from the thing to which it belongs: *goodness, gentleness, neatness, ignorance, height, joy, gayety, activity.*

Such nouns are called **abstract nouns**. (*Abstract* means *separated from.*)

Mention *abstract nouns* suggested by the following:—

cruel	sweet	idle	wide	true
generous	honorable	beautiful	strong	honest

Examine the nouns in italics:—

1. O *sleep*, it is a gentle thing!
2. *Rest* for the weary.
3. Seek *peace* and pursue it.
4. Give me *liberty* or give me *death*.

Observe that *sleep*, *rest*, *peace*, *liberty*, and *death*, as here used, are names of *conditions*. Such nouns, also, are called abstract nouns.

**An abstract noun is the name of a quality or a condition.**

Such nouns are the names of things that *cannot be seen*, but only *thought of*. An abstract noun may be a common or a proper noun; as, A shade of *sadness* (common); *Justice* sits enthroned (proper).

### Written Exercise

Fill the blanks below with appropriate *abstract nouns*:—

- |                               |                            |
|-------------------------------|----------------------------|
| 1. The —— of the picture.     | 5. The —— of our friend.   |
| 2. The —— of the woman.       | 6. The —— of the school.   |
| 3. The —— of the child.       | 7. The —— of the general.  |
| 4. The —— of the philosopher. | 8. The —— of the mountain. |

### Review

Select all nouns from Lesson 6, page 7. Tell to what class each belongs, and give a reason for your classification.

### XVII. COLLECTIVE NOUNS

1. The Pepper *family* is well known.
2. Captain Howe's *company* has gone to the front.

What part of speech is *family*? *Company*? Why?

How many people composed the family? (There were five little Peppers.)

How many soldiers make a *company*? (See dictionary.)

A noun that is the name of a *collection of objects considered as one group* is called a **collective noun**; as, *army, regiment, crew, school, flock*.

**A collective noun is a noun that in the singular is used as the name of a group of objects.**

A collective noun may be a common or a proper noun; as, a powerful *navy* (common); the English *Parliament* (proper).

### Oral Exercise

1. Supply *collective nouns* for the following blanks:—

1. a — of bees      3. a — of ships      5. a — of savages  
2. a — of cattle    4. a — of musicians    6. a — of ruffians

2. Use the following collective nouns in sentences:—

choir	committee	crowd	class	corps
troop	Congress	score	gross	club

3. Select the collective nouns in the following sentences, and tell why they are collective nouns:—

1. The jury brought in a verdict of "guilty."
2. Frank was pursued by a pack of wolves.
3. The association has rented a suite of rooms.
4. The bill has passed the Senate and the House.

### XVIII. NOUN PHRASES

**Preparatory Review:** What is a *noun*? What is a *phrase*? What are *related words*?

Consider each of the following groups of words:—

<i>The Last of the Mohicans.</i>	<i>The Star-Spangled Banner.</i>
Horatius at the Bridge.	The Leaning Tower of Pisa.
Richard, the Lion Hearted.	Old Faithful.
George Washington.	Mary, Queen of Scots.

Are the words of each group related? Is there a subject and a predicate? What do you call such a group of words? For what is each phrase used? What is it the name of? Would the *noun* in the phrase distinguish the particular person or thing referred to?

Phrases that are used as *names* are called **noun phrases**.

### Written Exercise

Write five *noun phrases* used as titles of books, five used as names of poems and songs, five used as names applied to people, and five used as names of natural objects.

Are these noun phrases common or proper? Observe that the most important words in such noun phrases begin with capital letters.

Noun phrases used as titles of books or of poems are written in italics or inclosed in quotation marks.

The noun phrase may be used as a common noun. Note the names of certain varieties of flowers, as, *bleeding hearts*, *ladies' tresses*, *skunk cabbage*.

## XIX. THE NOUN USED AS THE SUBJECT OF A SENTENCE

Name the simple subject of each of the following sentences: —

1. Colonel Roosevelt led the Rough Riders.
2. All the people applauded.
3. Where is Mammoth Cave?
4. The brave little fellow swam ashore.
5. *Afton Water* was written by Robert Burns.
6. The tracks of the deer were seen in the snow.

What part of speech is the simple subject in each?

**A noun may be used as the subject of a sentence.**

### Written Exercise

Use the following nouns as subjects of sentences : —

Columbus	maps	plans	Spain	restlessness
Genoa	monsters	India	jewels	discouragement
navigation	stories	spices	ships	land
sailor	earth	silks	edge	branch
compass	globe	Isabella	hope	San Salvador

NOTE : — If the sentences are thought out carefully, the result will be an interesting paragraph of history.

### XX. COMPELLATIVES

To what class of sentences does each of the following belong ?

1. John, open the window.
2. I called you, Mary.
3. Shall you go, Alice, with your father ?

Name the subject of each sentence. What is the use of the words *John*, *Mary*, and *Alice*? *John* is what part of speech? *Mary*? *Alice*?

These words, which are evidently used only *to call* or *to compel the attention of the person spoken to*, are called **compellatives**. A compellative is separated from the rest of the sentence by a comma, or by commas.

Ask questions and make requests of your classmates, using compellatives. Where may a compellative stand in the sentence ?

**A compellative is a noun used to call (or to compel) the attention of the one addressed.**

Care should be taken, especially in the imperative sentence, not to confuse the compellative with the subject of the sentence. *A compellative forms no part of either sub-*

*ject* or *predicate*, hence it is sometimes called an *independent* expression. What part of speech is it?

### Oral Exercise

Point out the *compellatives*, the *subjects*, and the *predicates* in the following sentences: —

1. What are you doing, Old Pipes?
2. I am going to the village, mother.
3. Can you hear my pipes, mother, now?
4. Dryad, what are you doing here?
5. I was freed from my tree, Echo Dwarf, by a good old man.
6. My dear friend, I am anxious to hear from you.
7. Father, I thank Thee for Thy care.
8. Flow gently, sweet Afton, among thy green braes.
9. Wee, modest, crimson-tippèd flower,  
Thou'st met me in an evil hour.
10. Ye crags and peaks, I'm with you once again!

### Written Exercise

1. Write five imperative sentences, using a compellative in each.
2. Use compellatives in five exclamatory sentences about a *game*, a *race*, or a *fire*.
3. Write five interrogative sentences concerning your grammar lesson. Use compellatives.

Analyze the sentences that you have made, writing the different parts in separate columns, thus: —

COMPELLATIVE	SUBJECT	PREDICATE

## XXI. THE PRONOUN — DEFINED AND ILLUSTRATED

Read the following selection :—

Cedric was interrupted by Wamba, who had taken his seat upon a chair, placed two steps behind that of his master, who supplied him with victuals from his own plate. Here he sat, his heels tucked up against the bar of the chair, and his eyes half shut.

How many times is the word *Wamba* used in this exercise? How many times is that *person* mentioned? What is he called at other times? What words are used to take the place of *Wamba*?

To what person does *who* refer in the first sentence? Is it his name? Try to read these sentences, using the noun *Wamba* instead of the words that stand for it. You see at once that *repetition* of the name is avoided by the use of these words.

Such little *words, which stand for nouns*, are called **pronouns**. (*Pronoun means for a noun.*)

Make sentences, using *pronouns* that may be used in place of the noun *girl*; as, *She* has *her* own book.

Give others that may be used in place of the nouns *man, book, boys*.

What pronouns do you use instead of your own name when speaking of yourself?

The pronouns most frequently used are—*I, you, he, she, it, we, they, me, us, him, her, my, your, his, our, their, who, whom, which, what, that*.

A *pronoun* may be used as the *subject* of a sentence; as, "*I* like flowers." "*Who* comes here?" "*It* rains." A pronoun may be used also to show ownership; as, *his* name, *my* home, *their* business, *whose* money.

### Oral Exercise

1. Use as many pronouns as you can for *subjects of sentences*, and to *show ownership*.
2. Make sentences, each containing several pronouns.
3. Find pronouns on page 25, Lesson 24. Tell for what each pronoun stands, and how it is used in the sentence.

**A pronoun is a word used instead of a noun.**

### Written Exercise

Fill the following blanks with suitable pronouns:—

Sir Brian said, “— will myself tell the name of the knight before — lance, fortune and — horse’s fault occasioned — falling. — was the Knight of Ivanhoe; nor was there one of the six that for — years had more renown in arms. Yet this will — say, and loudly, that were — in England, and durst repeat the challenge, — mounted and armed as — now am, would give — every advantage of weapons and abide the result.” “— challenge would be soon answered were — antagonist near —,” replied the Palmer.

## XXII. ANTECEDENT OF THE PRONOUN

**Preparatory Review:** What is a pronoun? Name all the pronouns you have learned.

The Prior crossed *himself* and repeated a prayer, in *which* all devoutly joined. The Templar took from *his* neck a gold chain, *which* he flung across the board, saying, “Let the Prior hold *my* pledge in token that when the Knight of Ivanhoe comes within the four seas of Britain, *he* underlies the challenge of Brian, *which*, if *he* answer not, *I* will proclaim *him* a coward in every Temple Court in Europe.”



In the first sentence, what noun does the word *which* stand for? What single word stands for the group of words *Knight of Ivanhoe*? Tell for what noun each of the italicized words stands.

A word or group of words for which a pronoun stands is called its **antecedent**. (*Antecedent* means *going before*.) The antecedent of a pronoun is frequently not expressed, but it is easily understood.

### Oral Exercise

Find the pronouns in the following paragraph. Tell what their *antecedents* are and whether they are expressed or not.

"You will not need to do so," said the Lady Rowena. "My voice shall be heard, if no other is raised in behalf of the absent Ivanhoe. I affirm he will meet fairly every honorable challenge. Could my weak words add security, I would pledge name and fame that Ivanhoe gives this proud Knight the meeting he desires."

The antecedent of a pronoun is the word or the group of words for which the pronoun stands.

### Written Exercise

Find all the pronouns on page 56, Lesson 45, and tell the *antecedent* of each.

## XXIII. MODIFIERS—DEFINED AND ILLUSTRATED

A man owned a small house. As his income increased, he desired to make his house more comfortable and better adapted to his needs; therefore he enlarged it by adding a wing, then he built a bow window on the front, and finally he constructed a piazza on the sunny side. All these changes, or additions, or enlargements, were *modifications* of his house. After these modifications were made, the house suited the owner.

We may speak of *the modification of the meaning of words* as we do of the modification of the house. Let us see how the meaning of a word may be *changed*, or **modified**.

1. General Pickett charged.

This sentence expresses a thought, but it may mean much more if we *modify* or *change* or *enlarge* the meaning of some of its words.

2. Fearless General Pickett charged.

What is the effect of the word *fearless*?

3. Fearless General Pickett charged impetuously.

The meaning of what word in the original sentence is changed or *modified* by the word *impetuously*?

4. Fearless General Pickett charged impetuously with his infantry.

What word is modified by the group of words *with his infantry*?

We have seen that the meaning of a word may be changed or modified by one or more words, or by a group or groups of words.

**A word, or a group of words, that changes or adds to the meaning of another word, is called a modifier.**

In the following sentence, when you take away the modifiers in the entire subject, what is left?

A statue of Justice stood in the market place.

Take away the modifiers in the entire predicate. What remains?

Observe that the simple subject of a sentence is the unmodified subject, and that the simple predicate is the unmodified predicate.

### Oral Exercise

1. Use modifiers before the following words : —

child, ink, paper, lamp, chimney, car, horse, pupil, dress, shoes, game, battle, race, sickness.

2. Before these same words, use *two* modifiers that will give them *opposite* meanings.

EXAMPLES : — (1) *A good child* ; (2) *a bad child*.

3. Use *word* and *phrase* modifiers after the following words : —

ran, swims, spoke, writes, sang, played, burns, was delayed.

EXAMPLES : — *Ran swiftly* ; *ran down the road*.

4. Modify the following words : —

severely, athletic, fighting, horrible, early, shade, gray, happy.

EXAMPLES : — *Too severely* ; *athletic in appearance*.

5. On the first half of page 25, find words and phrases used as modifiers.

## XXIV. THE ADJECTIVE — DEFINED AND ILLUSTRATED

**Preparatory Review :** What is a modifier ? In the following phrases, name the nouns : —

good people	beautiful pictures	this house	two dollars
large apples	yellow lilies	those books	several boys
bright colors	African forests	that fellow	the twelfth night

What word describes the *people* mentioned ? The *apples* ?  
The *colors* ? The *pictures* ? The *lilies* ? The *forests* ?

What word points out the *house* that is meant? The *books*? The *fellow*?

What word limits the meaning of *dollars*? Of *boys*? Of *night*?

A word that *describes* or *points out* an object, or *limits* the meaning of a *noun*, is called an **adjective**, and is said to *modify the noun*.

### Oral Exercise

Find the *adjectives* in the following selection, and tell what nouns they modify:—

1. Turning toward the hearth, where the two logs had fallen apart and sent forth only a red, uncertain glimmer, Marnier seated himself on his fireside chair, and was stooping to push several logs together, when, to his blurred vision, it seemed as if there were glistening gold on the floor in front of the stone hearth.

2. Gold!—his own gold—brought back to him as mysteriously as it had been taken away! He felt his sad heart begin to beat violently, and for a few moments he was unable to extend his hand to grasp the restored treasure. He leaned forward at last and stretched forth a trembling hand; but instead of the hard coin, with the familiar, resisting outline, his fingers encountered soft, warm curls.

3. In utter amazement Silas fell on his knees and bent his head low to examine the marvel; it was a sleeping child—a round, fair thing, with soft yellow rings all over its small head.

4. Silas kept the dear little child and called her Eppie, lavishing upon her the affection he had given formerly only to his gold.

5. When Eppie was three years old, she was mischievous, and many times she tried to run away from old Silas. He was always patient, and very watchful of her.

— Adapted from *Silas Marner*.

**An adjective is a word used to describe or limit the meaning of a noun or a pronoun.**

### Written Exercise

Make a list of the adjectives used in the paragraph quoted in Lesson 62, page 75. Beside each adjective, write the noun or pronoun that it modifies.

### XXV. DESCRIPTIVE ADJECTIVES

Things may be described as to *quality*, *kind*, or *size*, by such adjectives as *hard*, *sweet*, *honest*, *tall*, *little*.

Fill the following blanks with adjectives of this kind, and tell just how each describes the thing named:—

Margaret is a — child, with a — form, — complexion, — hands and feet, a — voice, and a — manner.

She lives in a —, — house in a —, — village at the foot of a — mountain.

The adjectives here used are called **descriptive adjectives**.

**A descriptive adjective is one that describes the thing named by a noun.**

**EXAMPLE:**—It is a beautiful day. *What kind of day?* *Beautiful day.* *Beautiful* is a descriptive adjective.

### Oral Exercise

In the following selections, point out all *the adjectives that describe* persons or things, and name the nouns and pronouns that they modify.

(To discover a descriptive adjective, find a noun and put the words *what kind of* before it.)

It was a brilliant moonlight night, but extremely cold; our chaise whirled rapidly over the frozen ground; the noisy postboy smacked his long whip incessantly, and a part of the time his horses were on the gallop. "He knows where he is going," said my companion, laughing, "and is eager to arrive in time for some of the merriment

and good cheer of the servants' hall. My father is a gentleman of the old school, and prides himself upon keeping up something of old English hospitality."

On our arrival, the squire came out to receive us. He was a fine, healthy-looking old gentleman, with silver hair.

As the evening was far advanced, the squire would not permit us to change our traveling dress, but ushered us at once into the company, which was assembled in a large, old-fashioned hall.

—Adapted from *The Sketch Book*.

### Written Exercise

Use ten *descriptive adjectives* (see *Vocabulary*, page 76), with appropriate nouns, to form phrases; thus,

*athletic* sports, an *honest* farmer, a *vain* girl, a *cruel* driver.

## XXVI. PROPER ADJECTIVES

In the following sentences, which adjectives are formed from *proper nouns*? From what *proper noun* is each formed?

Irving spent Christmas Eve in an old English town.

Bismarck was called "The Iron Chancellor" by the German people.

**Adjectives that are formed from proper nouns are called proper adjectives.** They are *descriptive adjectives*.

Proper adjectives *should begin with capital letters*.

### Oral Exercise

1. In the following sentences, name the nouns that the italicized adjectives modify. Tell the proper noun from which each adjective has been formed:—

1. I have a collection of *English*, *Spanish*, and *French* flags.
2. The children enjoyed reading *Greek* and *Roman* stories.

3. She bought a *Japanese* vase.
  4. The *Spartan* mother wished her son to be a brave warrior.
2. Tell from what proper noun each of these adjectives is derived: —

English	Roman	Chinese	Italian
French	Spanish	Japanese	African
Grecian	European	Mexican	Turkish
Swiss	American	Irish	Scotch

### Written Exercise

Write each of the above words as a *proper adjective* in a sentence.

### XXVII. LIMITING ADJECTIVES

**Preparatory Review:** Name the descriptive adjectives in the following selection: —

Not far from the tree, a small brook crossed the road and ran into a marshy and thickly wooded glen. A few rough logs, laid side by side, served for a bridge over this stream. On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grapevines, threw a cavernous gloom over it. Many people dreaded to pass this bridge. It was at this identical spot that the unfortunate André was captured, and under the covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. There was great fear in the breast of every schoolboy who had to pass it alone after dark.

The brook was searched, but the body of the schoolmaster was not to be discovered. Hans Van Ripper examined the bundle, which contained all his worldly effects. They consisted of two shirts and a half; two stocks for the neck; a pair or two of worsted stockings; an old pair of corduroy smallclothes; a rusty razor, and a broken pitch pipe.

— Adapted from *The Sketch Book*.

Name the adjectives that *point out* the *thing* spoken of.

In the first sentence, notice that the adjective *the* shows that the author has *some particular* tree in mind. Point out other places in this selection where the author uses the adjective *the* to indicate that a *particular place* or *thing* is thought of.

Name the adjectives that show *how many* or *how much*.

The adjective *a* sometimes means *one* and sometimes *any*.

An adjective that *points out* which person, place, or thing is meant, or that indicates *number* or *quantity*, is a **limiting adjective**. (It limits the meaning of the noun by shutting out all others of its class.) Example: — *These two* men are brothers.

Name adjectives that *point out*. Name adjectives that show *how many*.

All adjectives are either *descriptive* or *limiting* adjectives.

A **limiting adjective** is one that merely points out a person or an object, or that denotes number or quantity.

### Written Exercise

Select from Lesson 107, page 125, *How the Beavers Build their Lodges*, all the *limiting* adjectives. Beside each adjective, write the noun that it limits, and tell in what way the meaning of the noun is limited.

## XXVIII. NUMERAL ADJECTIVES

**Preparatory Review:** Point out all the adjectives in the following selection. Arrange them in two groups — *descriptive* and *limiting*.

I had now been *thirteen* days on shore, and had been *eleven* times on board the ship, in which time I had brought away all that *one* pair of hands could well be supposed capable of bringing; though I



verily believe, had the calm weather held, I should have brought away the whole ship, piece by piece; but preparing the *twelfth* time to go on board, I found the wind had begun to rise. However, at low water I went on board, and though I thought that I had rummaged the cabin so effectually that nothing more could be found, yet I discovered *two* or *three* razors, *one* pair of large scissors, and some coins.

—Adapted from *Robinson Crusoe*.

To what class of adjectives do the italicized words in the above selection belong? Explain.

What do they denote?

Limiting adjectives that denote *number* are called **numeral adjectives**.

Name all the *numeral* adjectives in the above selection that tell *how many*.

Numeral adjectives that tell *how many* are called **cardinals**. We use them in counting; as, *one, two, three*, etc.

In the above selection, what noun does the numeral adjective *twelfth* modify? Does it tell *how many*? It indicates *which time* in a series.

What do we mean by the following expressions?

*second* seat

*third* house

*seventh* line

*tenth* year

*fiftieth* anniversary

*sixth* concert

*twenty-first* birthday

*twentieth* word

Numeral adjectives that tell *position* or *order in a series*, are called **ordinals**; as, *first, second, third*, etc.

Which kind of adjective is *one hundred*? *One hundredth*? *One thousandth*? *One million*?

**Numeral adjectives are adjectives expressing number.**

**Cardinals are numeral adjectives that tell how many.**

**Ordinals are numeral adjectives that tell the position or order of things in a series.**

**Written Exercise**

Select the numeral adjectives in Lesson 48, page 59, *The King and the Haymaker*, and tell whether they are cardinals or ordinals. Beside each adjective, write the noun that it limits.

**XXIX. ARTICLES**

The adjectives *a*, *an*, and *the* are called **articles**.

Many words in our language have become changed in form for various reasons. *An* is such a changed form of *one*, and *the* is a changed form of *that*.

When we use the article *a* or *an* before a noun, we mean *any one* of a class of objects; as, "One night *a* fox came upon *a* grouse fast asleep." *A* fox means *no particular* fox, and *a* grouse means *no particular* grouse.

Because the articles *a* and *an* do not point to any definite person or thing, they are called **indefinite articles**. (Look in the dictionary for the meaning of *indefinite*.)

The article *a* is used before a word beginning with the *sound of a consonant*, and the article *an* before a word beginning with a *vowel sound*; as, *a* chair, *a* *European*, *an* apple, *an* hour.

The article *the* before a noun usually points to some *particular* or *definite* object or objects; as, "One night *the* fox came upon *the* grouse fast asleep." *The* before the words *fox* and *grouse* points to a particular *fox* and a particular *grouse* that the writer has in mind, probably one that has been spoken of previously in the story.

Because the article *the* points to some definite person or thing, it is called a **definite article**.

The articles are the limiting adjectives, *a*, *an*, and *the*. The definite article *the* points to some particular person

or thing. The indefinite articles *a* and *an* do not point to any particular person or thing, but are used with the idea of *one*.

The articles modify nouns just as other adjectives do.

EXAMPLE:—*Browning, the poet, was an Englishman. The* modifies *poet* and *an* modifies *Englishman*.

### Written Exercise

Use the article *a* or *an* with each of the following words, and tell why you use *a* and why you use *an*:—

ewe, honor, elm tree, harp, air, universal favorite, yew, heir, eel, brick, tree, union.

### Review of Adjectives

Select all the adjectives in Lesson 43, page 52, and arrange in columns to show to what class each belongs.

EXAMPLE:—The first boy to appear was this lively young urchin, with two large pails full of berries. He seemed very polite, as, with a smile, he inquired the nearest way to yonder village.

### ADJECTIVES

DESCRIPTIVE	LIMITING			
	<i>this</i> <i>yonder</i>	ARTICLES	NUMERAL	
<i>lively</i> <i>young</i> <i>large</i> <i>polite</i> <i>nearest</i>		<i>the</i> <i>a</i>	Cardinals	Ordinals
			<i>two</i>	<i>first</i>

### XXX. ADJECTIVE PHRASES

Preparatory Review: What is an adjective? How is it used? What is a phrase?

Find out the use of the *italicized phrases*, as indicated by the questions: —

1. the man *in the moon* (What man is meant?)
2. a song *of springtime* (What kind of song?)
3. a wealth *of golden hair* (What kind of wealth?)
4. a cry *of terror* (What kind of cry?)
5. Manchester *by the sea* (Which Manchester?)
6. a bird *in the hand* (What bird?)
7. the light *of morning* (What light?)
8. the arrival *of winter* (Whose arrival?)

What do you call the groups of words that answer these questions? What part of speech does each group modify?

**A phrase that is used like an adjective is called an adjective phrase.**

#### Oral or Written Exercise

1. Supply nouns that may be modified by the *adjective phrases* given below: —

- |                     |                          |
|---------------------|--------------------------|
| 1. a — of beauty    | 4. the — behind me       |
| 2. a — to the wise  | 5. the — with the gun    |
| 3. a — for children | 6. the — among the pines |

2. Select the *adjective phrases* in the following, and tell what they modify: —

1. An hour before midnight is worth two hours in the morning.
2. Old John with white hair  
Does laugh away care.
3. The old house by the lindens  
Stood silent in the shade.
4. Seek the primrose where it springs,  
Or chase the fly with painted wings.
5. Tennyson was poet laureate to the queen.
6. How noiseless falls the foot of time!
7. A host of golden daffodils

8. Joseph wore a coat of many colors.
  9. The smiles, the tears, of boyhood's years
  10. Truth, crushed to earth, shall rise again.
3. Analyze the first three sentences.

## XXXI. APPOSITIVES

Sir Kenneth, a *Knight*, met in the desert, Saladin, the *Saracen*. Both were going to the dwelling of Theodorick, the *hermit*.

What part of speech is *Knight*? *Saracen*? *Hermit*?

What was *Sir Kenneth*? Which *Saladin* is meant?

Which *Theodorick* is spoken of?

A noun thus *placed beside another noun* to show more clearly *who or what is meant* by the noun is called an **appositive**. (*Appositive* means *placed beside*.) It is a sort of *second name*, used to make sure that the first is understood.

An appositive usually is set off by a comma, or by commas.

## Oral Exercise

1. Find five *appositives* in Lesson 31, pages 35 and 36.
2. Point out the *appositives* in the following sentences:—
  1. The Saracen, Saladin, formed a striking contrast to the Crusader, Sir Kenneth.
  2. The Knight, a crusading Scot, sought out the hermit Theodorick.
  3. Richard, King of England, remained in his camp, ill.
  4. His wife, Berengaria, however, made a pilgrimage to the chapel to pray for his recovery.
  5. Here Kenneth, the Scot, met Edith, the King's cousin.

An **appositive** is a noun used to show more clearly *who or what is meant* by another noun that names the same person or thing.

As the appositive modifies a noun, it is an *adjective modifier*, though still a *noun*.

### Written Exercise

Use the following nouns in sentences, modifying each by an *appositive* :—

Whittier	Lincoln	London	coffee	Harvard
Alaska	Robert Lee	Ontario	Amazon	Chicago

### XXXII. THE VERB—DEFINED AND ILLUSTRATED

**Preparatory Review :** Define *subject*. Define *predicate*. In each of the following sentences, point out the subject and the predicate.

1. Birds fly. 2. Crows caw. 3. Fishes swim. 4. Horses neigh. 5. Chipmunks eat nuts. 6. The buttercup lifts its face to the sky. 7. The waves danced in the sunshine. 8. The Ancient Mariner shot the albatross. 9. In the piny woods, the Mayflower blossoms.

In the first sentence, what is the subject? What word *tells* about the *birds*? *Tell* something else that birds can do.

Words that *tell* are said to *assert*.

What is asserted of the *crows*? Of the *fishes*? Of the *horses*? Of the *chipmunks*? Of the *buttercup*? Of the *waves*?

### Oral Exercise

1. Fill the following blanks with words that will make *assertions* of the following :—

1. The meadow hay ——— fragrant.
2. The albatross ——— a huge bird.
3. Dandelions ——— gay blossoms.
4. Crows ——— certainly thieves.
5. A chieftain's daughter ——— the maid.

2. Make *assertions* about five things that you see in the schoolroom. Give the *asserting words* in sentences 8 and 9 at the beginning of this lesson. *Assert* something about your mother; your brother; your pet dog; yourself.

Words used to *tell*, or to *make assertions*, are called **verbs**. Verbs are *asserting words*.

3. Supply *verbs* for the following sentences:—

1. Betty Alden — the Mayflowers of Plymouth. 2. Myles Standish — the Indians and — them. 3. A letter now — to England for two cents. 4. Steam — the wheels of the locomotive. 5. The fiery cross — the clansmen to the meeting place. 6. Rod-erick Dhu — Fitz-James to a combat.

**A verb is a word that may be used to make an assertion ;** as, “You *are* right.” “*Go* ahead.”

The verb is the life of the sentence. Without it we cannot make a statement, ask a question, give a command, nor express a wish. No sentence is complete without a verb, and a sentence may consist of nothing but a verb expressed; as, *Come*.

### Written Exercise

1. Divide each of the following sentences into subject and predicate by a vertical line, and underline the *verbs*:—

1. Every birch shimmered and quivered in the sun. 2. The thirsty cattle drank eagerly of the pure water. 3. He listened to the moaning of the wind. 4. An investment in knowledge pays the best interest. 5. Dr. Edward Everett Hale wrote *The Man Without a Country*. 6. The redbreast whistles from the apple tree.

2. Make a list of the verbs in Robert Burns’s poem, *Afton Water*, page 115. Preserve this list for future use.

Some verbs assert *action*; others assert *condition*; a few assert *being*, or *existence*.

**EXAMPLES:—**

The soldiers *march* rapidly (action).

The man *waits* patiently (condition).

God *is* and always *will be* (being, or existence).

### Oral Exercise

1. Select the verbs used in the following sentences:—

1. The pigeon flew home.
2. The teacher enrolled fifty pupils.
3. Time was when no man lived on the earth.
4. All things that are shall decay.
5. The dog lies on the rug.
6. The baby sleeps in his crib.

In the first sentence, what does the pigeon *do*? Does the verb assert *action*, *condition*, or *being*? In the second sentence, what does the verb *assert*? In the other sentences, which verbs assert *action*?

2. Give ten verbs showing *action*. Perform some action, and mention the *verb* that expresses it. Supply verbs below to assert action:—

The Kangaroo ——. Rabbits ——. Dogs ——, etc.

In sentence 3 above, what does the verb *was* express? The verb *are* in sentence 4? Which verbs in the sentences given express *condition*?

3. In the following sentences, suggest verbs that will assert *condition*:—

1. The little bird —— at her door in the sun.
2. The white-crested waves —— like flocks of sheep.



3. The maple trees — — — with scarlet.
4. Far away — — — the rich pastures.
5. The dewdrops — — — like diamonds.
6. I — — — on the bridge at midnight.

4. Point out the *verbs* in the sentences below, and tell whether they assert *action*, *being*, or *condition*: —

1. He sleeps well.
2. At eve, they all assembled.
3. Which pages come first?
4. Lay the shawls on the counter.
5. The guide shows the way.
6. Thy people became my people.
7. That was the dream of my boyhood.
8. He examined the records.
9. My friend remains in Paris.
10. The delicate shells lay on the shore.

### Written Exercise

1. Arrange the verbs in your list made from the poem *Afton Water* in columns to show whether they assert *action*, *condition*, or *being*.

2. Select the verbs asserting action in *The Wind in a Frolic*, page 105. Mention the verbs that assert *condition* in this poem.

### XXXIII. VERB PHRASES — AUXILIARIES

The verb may be a *single word*; as, "The dandelion *grows*"; or it may consist of *several words*; as, "The dandelion *is growing*." Instead of saying, "The dandelion *grew*," what *group of words* may we use? Ask a question about the dandelion. What words do you use to *ask* the question? Such groups of words as *is growing*, *can grow*,

*does grow*, etc., are called **verb phrases**. Usually, however, we call the whole verb phrase *the verb*.

The verbs *be, is, am, are, being, was, were, been, shall, will, have, has, had, do, did, may, can, must, might, could, would, should*, help to form verb phrases, and for this reason are called **auxiliaries** (*helping verbs*).

### Oral Exercise

1. Make sentences, using *auxiliaries with verbs*, to form *verb phrases*.

EXAMPLES:—The girl *will sing*. The boy *should play*. My brother *has been working*.

The words forming a verb phrase are not always used in immediate succession.

2. In each of the following examples, combine the italicized words to make the phrase:—

1. *Can* the buttercup *grow* in a dark cellar? 2. He *may* not really *have disobeyed* me. 3. Never before *had* our people *been* so *united*.

3. Select the *verbs* and the *verb phrases*:—

1. Men may come and men may go. 2. The children were being taught well. 3. Have you ever read *Captain January*? 4. The hare was being warmly buried beneath the falling snow. 5. How should I know what you think? 6. We could hardly hear his words. 7. The storm has not entirely ceased. 8. Our state had thus far taken the lead. 9. Whither dost thou pursue thy solitary way?

4. Use as *verb phrases* in sentences the following groups of words:—

is remembered, was awakened, have commended, must be employed, were thinking.

5. Point out the *verb phrases* in *A Glorious Morning*, on page 96.

A verb is a word that may be used to make an assertion.

A verb phrase is a group of words used as a verb.

An auxiliary verb is one that is used to help another verb to assert.

### Written Exercise

1. Copy the following sentences and underline the *verbs*:—

1. I am the owner of great estates in Spain.
2. Now it catches the gleam of the morning's first beam.
3. The curfew tolls the knell of parting day.
4. Archly the maiden smiled.
5. Thou, too, sail on, O Ship of State.
6. They also serve who only stand and wait.
7. Time rolls his ceaseless course.
8. Stone walls do not a prison make.
9. Maud Muller, on a summer's day, raked the meadow sweet with hay.
10. Here, once, the embattled farmers stood and fired the shot heard round the world.
11. God moves in a mysterious way.
12. A few amber clouds floated in the sky.
13. A noble deed is a step toward God.

2. Make a list of the *verbs* in Lesson 91, page 109.

### XXXIV. INCOMPLETE AND COMPLETE VERBS— COMPLEMENT

- |                               |   |
|-------------------------------|---|
| 1. The box <i>contains</i> —. | 6. Lions <i>roar</i> .                    |
| 2. Henry <i>seems</i> —.      | 7. Spring <i>has come</i> .               |
| 3. Shall we <i>take</i> —?    | 8. Dorothy, <i>stand</i> .                |
| 4. A crow <i>is</i> —.        | 9. Did you <i>speak</i> ?                 |
| 5. <i>Bring</i> —.            | 10. I <i>should have been listening</i> . |

Study each verb in the first column. Is the sense complete? Add what is needed to complete the meaning of the verb.

A verb that *requires* a word or words to complete its meaning is called an **incomplete verb**; as, Honey *tastes* sweet.

The word or group of words required to *complete* the meaning of a verb is called its **complement**. In the preceding paragraph, *sweet* is the complement of the verb *tastes*.

Study each sentence in the second column. Is the meaning of the verb complete?

A verb that does *not require* a word or words to complete its meaning is called a **complete verb**; as, I *will try*.

To discover the complement of a verb, put the word *what* after the verb to form a question.

EXAMPLE:—Fred saw a rabbit. Saw *what?* *Rabbit* (complement). She is tall. Is *what?* *Tall* (complement).

### Written Exercise

Select the verbs and the complements from the following sentences. Write the *complete verbs* in one column, the *incomplete verbs* in another, and the *complements* in a third.

1. Ulysses left Troy.
2. Most of his companions perished in a storm.
3. The remainder came to the country of the Cyclops.
4. Polyphemus was a mighty giant.
5. He cried, "Are ye pirates?"
6. They shuddered at the dreadful voice.
7. The monster had but one eye.
8. The Cyclops devoured two of the men.
9. Ulysses gave him a drink.
10. He slept soundly.
11. The Greek warrior blinded the giant and sailed away.

## XXXV. TRANSITIVE VERBS—DIRECT OBJECT

In the sentence, *I break the chalk*, who performs the action? What is broken? Then what received the action?

In the sentence, *I tear the paper*, what is the verb? What receives the action?

1. *I open the book*. Open what?
2. *The mother loves her child*. Who receives the love?
3. *I owe a debt*. What word completes the verb?

Who is the *doer* in each sentence? In the first sentence, what is the subject? What is the verb? (The *subject* is often spoken of as the subject of the *verb*.) What is the receiver of the action? The name of the receiver of the action is called the **object** of the verb.<sup>1</sup> *Chalk* is the *object* of the verb *break*. The word *chalk* adds to the meaning of the verb *break*; hence, the *object* of a verb is a *modifier* of the verb.

## Oral Exercise

1. Give the *objects* of the verbs in the sentences below:—
  1. The dog frightened the bird.
  2. I hear you.
  3. Beavers build dams.
  4. Find the answer.
  5. You may carry it home.
  6. Warren invited the President.
  7. The man heard the noise.
  8. Will you have a piece?
  9. The moon causes tides.
  10. Philip sent him away.
  11. The farmer boy amuses himself.

<sup>1</sup> See Lesson LXXXIV, Voice, p. 281.

12. He invents new ways of doing things.
13. He combines pleasure with business.
14. Ned spreads the grass to dry.
15. Ned drives the cows to pasture.
16. Ned brings wood and water.
17. Sometimes he turns the grindstone.
18. Often he washes the dishes.
19. He has no real occupation.

2. Use each of the nouns and the pronouns in the following list: first as *subject*, and second as *object* of one of the verbs given.

EXAMPLE: — *Mary loves Helen.*    *Helen loves Mary.*  
                                   s.                    o.                    s.                    o

Tom	Jack	Beth	saw	likes	met
Joe	Polly	You	found	knows	told

A verb that expresses an *action or feeling that takes effect upon some person or thing* is called a **transitive verb**. A transitive verb *requires* an *object* to complete its meaning. We cannot say, *The beaver builds*, without feeling that something more should be added to complete the sense. The act of building is not complete in the verb, but *goes over* to another word, *the object*. (*Transitive* means *going over*.) Does the *object* of the verb belong to the subject or to the predicate?

Are transitive verbs *complete* or *incomplete* verbs?

As the object names the receiver of an *action or feeling*, only verbs that assert *action or feeling* can be transitive. The *object* of a transitive verb completes its meaning and forms *a part of the predicate*. The verb *be*, in all its forms, asserts mere *existence or condition*, and so never can be transitive.

A transitive verb is a verb that requires an object to complete its meaning.

The object of a transitive verb is the noun or pronoun that completes the meaning of the verb by naming the receiver of the action expressed by the verb. Sometimes we speak of this as the direct object.

### Oral Exercise

Supply objects for the verbs in the following: —

1. The child closed ———.
2. The miser will keep ———.
3. A grocer sells ———, ——— and ———.
4. My sister has written ———.
5. Let us play ———.
6. Mice gnaw ———.
7. Eat ———.
8. The farmer must have mowed ———.

### Written Exercise — Review

Analyze sentences 12 and 20 in the oral exercise, page 196.

### XXXVI. INTRANSITIVE VERBS

Consider the verb in each of the following sentences. Does it assert action? Are any of the verbs transitive?

- |                              |                              |
|------------------------------|------------------------------|
| 1. The cat mews.             | 5. A rose smells fragrant.   |
| 2. The coat seems too large. | 6. Henry went home.          |
| 3. The clock ticks softly.   | 7. Will he become a colonel? |
| 4. The man walked rapidly.   | 8. The boy sits very still.  |

Verbs that are not transitive are called **intransitive**. (The prefix *in* means *not*.) Which of the verbs in the above sentences are *complete*? Which are *incomplete*?

An intransitive verb may be a complete or an incomplete verb; that is, it may require *something* to complete its meaning, but it does *not* require an *object*; as, "The child *looks happy*." Here the meaning of the verb *looks* evidently is completed by the adjective *happy*. The object of a verb must be what part of speech?

### Oral Exercise

1. Fill the following blanks with *intransitive* verbs:—

1. The castle — on the hill.
2. — ahead.
3. The sun — in the east.
4. Sheep — in the pasture.
5. You — here.
6. The dog — by his cot all night.
7. When shall we three — again?
8. The walls — very thick.
9. They — all day in the hemp fields.
10. A sound — from the land.

Some verbs may be used as either transitive or intransitive verbs; as, *He has recited his lesson* (transitive); or *Mary has recited well* (intransitive). Explain.

2. Use each of the following verbs in both ways:—

reads	try	chose	ran	does
sing	is baking	work	moved	melts
turns	break	begin	will burn	shines
stand	play	sewed	steal	called

3. Use these words as *objects* of transitive verbs:—

garden	mackerel	Lincoln	California	automobile
president	fudge	major	robin	children



4. Select the verbs in the following sentences. Which are *complete*? *Incomplete*? *Transitive*? *Intransitive*? Why?

1. Then Evangeline lighted the brazen lamp.
2. The kite flies gracefully.
3. The sun rose in the morning.
4. It was a band of exiles.
5. The river winds slowly through the meadow.
6. He turned toward the speaker.
7. What will you take to your brother?
8. I shall carry some fruit to him.
9. Take care!
10. Franklin turned the grindstone.

5. Tell what part of speech every word in the first five sentences is.

### Written Exercise — Review

Select the verbs in *The Wind in a Frolic*, page 105, and arrange them in their proper places on a diagram as illustrated below.

VERBS	
Intransitive	Transitive
sprang swept	make creaking

### XXXVII. COPULATIVE VERBS

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Beethoven was a musician.</li> <li>2. That fish must be a mackerel.</li> <li>3. The boy became an artist.</li> <li>4. The blue jay is a robber.</li> </ol> | <ol style="list-style-type: none"> <li>5. You are kind.</li> <li>6. I am cold.</li> <li>7. Her face looked pale.</li> <li>8. The child seemed timid.</li> </ol> |
|--|---|

Study the *verb* in each of the foregoing sentences, so as to be able to answer these questions about it : —

Is it a *complete* or an *incomplete* verb? Why? What is its complement? Does the verb express action? Is it *transitive* or *intransitive*? Why?

What is its subject? What other word means the same as the subject? Such a complement *modifies the subject*, because it adds something to the meaning of the subject.

Note that the real meaning of these sentences is expressed by the *subject* and its *modifier*; as, —

*Beethoven — a musician.*

SUBJECT                      MODIFIER

The verbs in the sentences express little meaning, and are used merely *to join subjects to their modifiers so as to make sentences*. They are called **copulative verbs** or **copulas**. The Latin word *copula* means a *link* or *bond*. What common English word is derived from it?

The copulative verbs most commonly used are : *be, is, am, are, was, were, seem, become, look, sound, appear, feel, taste, smell, continue, remain, make, keep, grow*. Some form of the verb *be* enters into the meaning of all of them; thus : —

*She looked happy* means *She was happy looking*.

*The honey tastes sweet* means *The honey is sweet to the taste*.

*The music sounds discordant* means *The music is discordant sounding*.

*The snow felt cold* means *The snow was cold to the touch*.

*The violets smelled sweet* means *The violets were sweet smelling*.

*He became a physician* means *He came to be a physician*.

A **copulative verb** is a verb that makes an assertion by connecting its complement with the subject.

Such verbs are not *always* used as copulative verbs. The verb *to be* is used as a *complete* verb when it means *to exist*; as, Whatever *is* (complete verb), *is* right (copula).

### Oral Exercise

Point out the *copulative verbs*, and name the *subject* and the *complement* of each:—

1. The wind is cold and piercing.
2. It will be a stormy night.
3. Who is this that toils up the long hill?
4. Yonder are horsemen in tattered uniforms.
5. Is this an army?
6. It is the Continental Army, and these are the hills of Valley Forge.
7. It was Humanity they defended; it was Liberty herself they had in keeping.

### XXXVIII. PREDICATE NOUNS

**Preparatory Review:** What is a copulative verb? What is a noun? What is the subject of a verb? What is a modifier? Name the copulative verbs in common use.

1. Paris is a city of France.
2. The caterpillar will become a moth.
3. Socrates was a Greek philosopher.
4. It seems a pity.
5. His only attendants were Eskimos.
6. Our cat's name is Boxer.
7. What is patriotism? (Rearrange this sentence.)
8. I am only a poor little sparrow.
9. The greatest inventor of the age is Thomas A. Edison.
10. Be a man!

Name the verb in each of the above sentences. What kind of verb is it? Why? What is its complement?

Why? In the first sentence, the noun *city* adds to the meaning of the subject, *Paris*, and therefore modifies *Paris*. In the second sentence, what is the complement of the verb *will become*? (Will become *what*?) What part of speech is it? What does it modify? In the third sentence, what is the complement of the verb *was*? What does it modify? In the fourth, what is the complement of *seems*? What does it modify?

These nouns, *city*, *moth*, *philosopher*, and *pity*, which complete the predicate verbs and denote the same persons or things as the *subjects* denote, are called **predicate nouns**. They not only denote the same persons or things as do the *subjects*, but they add something to the meaning of the subjects, and are, therefore, *modifiers of the subjects*.

Select other predicate nouns used in the sentences above, and tell why you think that they are predicate nouns.

1. A predicate noun *completes* the predicate verb.
2. It *modifies* the subject.
3. As it modifies a noun or pronoun, it is an *adjective* modifier.

The predicate noun resembles an appositive. Can you tell why?

**A predicate noun is a noun that completes the meaning of a verb and modifies the subject.**

### Written Exercise

Select the *predicate nouns* in the following sentences, and prove that they *are* predicate nouns: —

1. Life is a sheet of paper white.
2. Basil was Benedict's friend.
3. Gabriel was a valiant youth.

4. Evangeline became a Sister of Charity.
5. Habit is a cable.
6. He was considered a man of honor.
7. John Gilpin was a citizen  
Of credit and renown.
8. The honest man, 'though e'er sae poor,  
Is king of men for a' that.
9. A wonderful man was this Cæsar.
10. My wealth is health and perfect ease.

### XXXIX. REVIEW — PREDICATE NOUNS AND DIRECT OBJECTS OF VERBS

What is an incomplete verb? A transitive verb? The direct object of a verb? A predicate noun?

In the following sentences, select *predicate nouns* and *direct objects of verbs*, and write them in two columns:—

1. This is the ship of pearl.
2. He left the past year's dwelling.
3. Leave thy low-vaulted past!
4. Lincoln, the rail splitter, became President.
5. Scott wrote *Ivanhoe*.
6. Ethan Allen captured Ticonderoga without firing a shot.
7. The groves were God's first temples.
8. Saxon, I am Roderick Dhu!
9. China is a nation of farmers.
10. 'Tis midnight's holy hour.

### XL. PREDICATE ADJECTIVES

**Preparatory Review:** What is a predicate noun? What is an adjective? The subject of a verb is what part of speech?

1. The moonlight was glorious.
2. The sick man seems comfortable.

3. The rabbit is timid.
4. Mr. Adams has grown old.
5. The Joneses have become friendly with their neighbors.

Point out the verb in each of the sentences above. What kind of verb is it? Why? What is its complement?

In the first sentence, what does the word *glorious* modify, that is, *what* was glorious? What does the complement in each of the other sentences modify? What part of speech is it? Is this complement a part of the *subject* or of the *predicate*? Does it *modify* the subject or the predicate? When used thus with a copulative verb, the adjective is called a **predicate adjective**.

**A predicate adjective is an adjective that completes the meaning of a verb and modifies the subject.**

### Oral Exercise

Tell about each *predicate adjective* in the sentences given above, thus:—

In the sentence, *The answer is correct*, the adjective *correct* is a predicate adjective because it completes the verb *is* and modifies the subject, *answer*.

### Written Exercise

1. Copy these sentences and underline the *predicate adjectives*. Tell how each is used:—

1. His hair is crisp, and black, and long.
2. He was great of heart, magnanimous, courtly, courageous.
3. Fair was she to behold.
4. Black were her eyes.
5. Hearty and hale was he.
6. There the richest was poor.
7. Ripe in wisdom was he, but patient, and simple, and childlike.
8. Man is unjust, but God is just.

2. Write five sentences, using *predicate adjectives*.
3. Analyze sentences 1 and 2, page 204.

### XLI. THE ADVERB—DEFINED AND ILLUSTRATED

*He went away.* What is the verb in this sentence? What word adds to the meaning of the verb? *Away* tells *where* he went, and thus *modifies* the verb *went*.

*She sings softly.* What is the verb? What word shows *how* she sings? *Softly* modifies the verb *sings*.

*They will come to-morrow.* What is the verb? What word shows *when* they will come? *To-morrow* modifies the verb *will come*.

In the sentence, He *then* stepped *boldly forward*, tell what each italicized word modifies.

A word that *modifies a verb* is called an *adverb*. (*Adverb means to a verb.*)

To discover an adverb, make use of the following questions: *How? When? Where?*

#### EXAMPLES:—

Our visitor went yesterday.	<i>When</i> did he go?	<i>Yesterday.</i>
He sailed to-day.	<i>When</i> did he sail?	<i>To-day.</i>
He went home.	<i>Where</i> did he go?	<i>Home.</i>
Will he come <i>here</i> ?	<i>Where</i> will he come?	<i>Here.</i>
Time flies <i>swiftly</i> .	<i>How</i> does time fly?	<i>Swiftly.</i>
I must work <i>industriously</i> .	<i>How</i> must I work?	<i>Industriously.</i>

#### Oral Exercise

Choose ten *adverbs* from the following selection, and tell what verb each modifies, and whether it shows *how*, *when*, or *where* the action takes place, thus:—

In the first sentence, *quietly* is an adverb, used to modify the verb *sat*. It shows *how* he sat.

Tom, the water baby, sat quietly watching the trout. He had never seen them so lazy before.

Toward evening it suddenly grew dark, and Tom looked up and saw a blanket of black clouds overhead. Soon a few great drops of rain fell heavily into the water, and one hit Tom on the nose, and he popped his head down quickly.

—Adapted from *The Water Babies* by CHARLES KINGSLEY.

*The night was very cold. How cold? What does very modify? What part of speech is cold?*

*That story is hardly true. How true? What does hardly modify? What part of speech is true?*

*Their hair is almost white. How white? What does almost modify? What part of speech is white?*

*Which picture is the more beautiful? How beautiful? What does more modify? What part of speech is beautiful?*

A word that modifies an adjective by telling how much, or in what degree, is called an *adverb*, because it modifies the adjective in about the same way that an adverb modifies a verb:

An adverb may modify an adverb also in a similar way, by telling *how* or *how much*; as, He talks *too* rapidly. Do I walk fast *enough*? Go *very* carefully.

### Oral Exercise

Select *adverbs* and tell whether they modify *verbs*, *adjectives*, or *adverbs*: —

- |                              |                         |
|------------------------------|-------------------------|
| 1. Speak more plainly.       | 3. I told you so.       |
| 2. He broke it accidentally. | 4. That is near enough. |



- |                      |                                 |
|----------------------|---------------------------------|
| 5. Answer politely.  | 11. Come back                   |
| 6. Run ahead.        | 12. It is wholly wrong.         |
| 7. Now is the time.  | 13. Try again.                  |
| 8. I sometimes fail. | 14. Is the boy really sick ?    |
| 9. It is too hard.   | 15. He is quite well.           |
| 10. She is not here. | 16. Call me early, mother dear. |

An adverb is a word used to modify a verb, an adjective, or an adverb.

### Written Exercise

Supply *adverbs* that may be used to modify the following words when used as *adjectives*, *verbs*, or *adverbs* (see List of Adverbs on page 208) :—

walk	sat	warm	little	is working
jumped	spoke	cruel	found	will stay
has gone	can see	turned	slept	was looking
good	rapidly	is raining	quiet	was pleased

## XLII. CLASSES OF ADVERBS

Adverbs that tell *where* or *in what direction* are called adverbs of **place**.

Adverbs that tell *when* are called adverbs of **time**.

Adverbs that tell *how* are called adverbs of **manner**.

Adverbs that tell *how much* or *in what degree* are called adverbs of **degree**.

Adverbs that tell *why* are called adverbs of **cause**.

*Yes*, *yea*, and *aye* are called **affirmative** adverbs.

*No*, *nay*, and *not* are called **negative** adverbs.

*There* is sometimes used merely to introduce a sentence, without any particular idea of place. It is then called an **introductory** adverb, or an **expletive** (a word that means *filling out*) ; as, *There* are two sides to every question.

### List of Adverbs

Adverbs of **manner**: *fast, backwards, well, so, apart, together, how, wisely*, and many other words ending in *ly*.

Adverbs of **degree**: *too, very, so, nearly, almost, quite, scarcely, much, more, most, less, completely, once, twice, thrice, somewhat, wholly*.

Adverbs of **time**: *then, afterwards, never, ever, sometimes, often, now, when, to-day, to-morrow, to-night, early, soon, lately, recently, formerly, always*.

Adverbs of **place**: *here, there, where, outside, upward, overhead, away, yonder, forward, onward, backward, anywhere, everywhere, hence, thence, whenever*.

Adverbs of **cause**: *consequently, therefore, purposely, why, hence* (meaning *therefore*), *wherefore*.

### Oral Exercise

Use, in short sentences, all the adverbs given above.

### Written Exercise

In the following selection, copy the *adverbs*, with the words that they modify, and tell to which class each adverb belongs: —

“Poor little birdie! How very glad he must be that some one is really coming to help him. Don’t be so frightened, dear, I am only here to help you;” and Tilly quietly knelt down in the snow, cautiously stretching out her hand to the bird.

Tilly lifted the bird gently, and felt its claws, so tiny and cold, cling firmly to her hand. Then she saw its dim eyes brighten as it nestled comfortably down with a most grateful chirp.

“Now I have a Christmas present, too,” she said, smiling, as they walked on.

## XLIII. ERRORS IN THE USE OF ADVERBS

In the arrangement of a sentence, care should be taken to place the adverb so that there can be no doubt as to the word that it modifies.

## Written Exercise

Copy the following sentences, inserting the adverb where it belongs: —

1. The girl spent five cents (only).
2. Thomas has lived here (always).
3. All men are dishonest (not).
4. We cannot blame him for the accident (wholly).
5. The boy's father promised to come (soon).
6. People are punished for wrongdoing (generally).
7. The man has been disappointed by the news (greatly).
8. I shall be glad to welcome you (always).
9. The welcome notes of the robin are heard in the spring (always).
10. I used to listen for the note of the bobolink (often).
11. I am going out for a short walk (only).

## XLIV. REVIEW — ADJECTIVES AND ADVERBS

Read the following selection carefully, and point out the *adjectives* and the *adverbs*, telling what each modifies: —

Three brothers, called Schwartz, Hans, and Gluck, lived together in the Treasure Valley. Schwartz and Hans, the two elder brothers, were extremely ugly men, with overhanging eyebrows and very small, dull eyes. They lived by farming the Treasure Valley. They worked very diligently and soon became rich. They were, however, so cruel to their servants, and so stingy to everybody, that they finally received the nickname of the "Black Brothers."

They thought that their youngest brother, Gluck, was too generous, and they constantly reminded him that he must never give anything away. Gluck was too kind-hearted to see anybody want for anything.

One day, when he was alone in the house, he suddenly heard a rap at the door. He went over to the window, opened it, and put his head out.

There stood the most extraordinary looking man he had ever seen in his life. He had a very large nose, slightly brass-colored; his cheeks were very round and very red; his eyes twinkled merrily through long, silky eyelashes. He was about four feet six in height, and wore an exceedingly high conical cap.

The old gentleman politely asked Gluck if he would let him in to warm himself. How gladly Gluck would have done this! But he was much afraid that his brothers would not like it. He hesitated a few moments, but finally opened the door.

The stranger walked into the kitchen, set himself down on the hob, and skillfully arranged his cap so that the top of it went up the chimney, for it was a great deal too high for the roof.

— Adapted from *The King of the Golden River* by RUSKIN.

### Written Exercise

Write the selected adjectives and adverbs of the different classes in columns, as follows: —

ADJECTIVES			ADVERBS				
Descriptive	Limiting		Time (when)	Place (where)	Manner (how)	Degree (how much)	Other Kinds
		Numeral					
<i>Treasure</i>	<i>the</i>	<i>three</i>	<i>soon</i>		<i>together</i>	<i>extremely</i>	
<i>elder</i>		<i>two</i>	<i>finally</i>		<i>diligently</i>	<i>very</i>	
<i>ugly</i>					<i>however</i>	<i>very</i>	
<i>overhanging</i>						<i>so</i>	
<i>small</i>						<i>so</i>	
<i>dull</i>							
<i>Treasure</i>							
<i>rich</i>							
<i>cruel</i>							
<i>stingy</i>							
<i>Black</i>							

NOTE : — Do not repeat *the* or *a* in the exercise above.

**Do not confuse predicate adjectives with adverbs.**

Predicate adjectives follow copulative verbs. They modify *the subjects of the sentences*. Adverbs modify *verbs, adjectives, and other adverbs*. We should say: *The kitten's fur feels soft*, because *soft* describes, or modifies *fur*; that is, fur is soft to the touch. We should not say: *The kitten's fur feels softly*, because that would mean that *fur* has the power of *feeling*, and does it *softly*.

*He looked fierce* means that he looked *as if he were fierce*.

*He looked fiercely at the man* means that he looked *in a fierce manner* at the man.

**Written Exercise**

1. In the following sentences, choose the correct word, and tell why it is correct: —

1. How (beautifully, beautiful) the moon seems to-night!
  2. This apple tastes (sour, sourly).
  3. Esther looks (sweet, sweetly) in her graduation gown.
  4. Esther looked (sweet, sweetly) at her brother.
  5. Lincoln appeared (awkwardly, awkward) in society.
  6. The orator spoke (warm, warmly) on the subject of intemperance.
  7. Your voice sounds (different, differently) from your sister's.
2. Analyze the first three sentences.

**XLV. ADVERB PHRASES**

**Preparatory Review:** What is an adverb? What is a modifier? What is a phrase?

1. It was a day of happiness for little Pippa.
2. She had waited patiently for this holiday.  
(She had waited *with patience* for this holiday.)

3. Little Pippa was a child of Italy. She worked in a factory, and in all the year she had just this one holiday. She saw from her window that her day of rest was to be a bright one.

With a glad heart she was soon in the sunshine, eager to enjoy all the pleasures of this spring morning. Down the paths she tripped, and she felt so happy that she sang as she went along. Many people with sadness in their hearts heard Pippa, and her sweet voice and pretty song cheered them.

NOTE: — Pippa is the heroine in Robert Browning's poem, *Pippa Passes*.

In the second sentence, what does *patiently* modify? What part of speech is *patiently*? Consider the sentence in parenthesis. What group of words here takes the place of the adverb *patiently*? Compare the thought with that in the second sentence.

We have found that a noun *phrase* may do the work of a noun, as in the name of the book *Around the World in Eighty Days*; or that an adjective *phrase* may do the work of an adjective, as *of happiness* in the first sentence above.

In a similar way, the phrase *with patience* modifies the verb *had waited*, and does the work of an adverb. It is therefore called an **adverb phrase**.

### Oral Exercise

In the last two paragraphs of the selection above, point out *adverb phrases*, and tell what each modifies.

Note the adverb phrase in such sentences as, "He ran *a mile*." "It lasted *a week*"; also in "It is two *o'clock*." "It cost *five cents*." "It weighs *a pound*."

### XLVI. REVIEW—KINDS OF PHRASES

**A noun phrase is a phrase that does the work of a noun.**

**An adjective phrase is a phrase that does the work of an adjective.**

**An adverb phrase is a phrase that does the work of an adverb.**

### Oral Exercise

Point out the *noun*, *adjective* and *adverb phrases*, and in each case tell the kind of phrase and the word that it modifies:—

1. There is a beautiful cathedral in the City of Mexico. It is thought to be the largest church in the world.

2. We saw that there were three houses to let in that street.

3. The clock stood in the corner, a moonbeam floated idly on the floor, and a little mauve mouse came from the hole in the chimney corner, and frisked and scampered in the light of the moonbeam upon the floor.

— From *A Little Book of Profitable Tales* by EUGENE FIELD.

4. Firmly builded, with rafters of oak, the house of the farmer stood on the side of the hill, commanding the sea ; and a shady Sycamore grew by the door, with a woodbine wreathing around it.

— From *Evangeline* by LONGFELLOW.

### Written Exercise

Write in separate columns the *noun*, *adjective*, and *adverb phrases* to be found in the selection from *The King of the Golden River*, page 209.

## XLVII. THE PREPOSITION — DEFINED AND ILLUSTRATED

1. He went to New York.
2. He went from New York.
3. He went around New York.
4. He went through New York.

Examine the foregoing sentences to find out the exact

meaning of each, and explain any difference in meaning. What words *show* this difference?

The words *to*, *from*, *around*, and *through* are placed before the noun *New York* to show the *relation* between this noun and the verb *went*. Words like *to* and *from*, which show the relation between a noun or pronoun and some other word in the sentence, are called **prepositions**. (The word *preposition* means *placed before*.) The noun or pronoun that follows a preposition is called its *object*; thus, in the sentences above, the noun *New York* is the object of the preposition that it follows.

The following list of words contains the commonest prepositions. It would be well to study and memorize the list in order to become very familiar with the words.

#### List of Prepositions

aboard	beneath	from	throughout
about	beside	in	till
above	between	into	to
across	beyond	notwithstanding	toward
after	but <small>(meaning except)</small>	of	under
against	by	off	underneath
along	concerning	on	until
amid	despite	over	unto
among	down	regarding	up
around	during	respecting	upon
at	ere	save <small>(meaning except)</small>	with
before	except	since	within
behind	excepting	through	without
below	for		

#### Preposition Phrases

according to	back of	near to
away from	in front of	out of



### Oral Exercise

Give short sentences, using all of the *prepositions* in the foregoing list, first, with *nouns* as objects; second, with *pronouns* as objects.

A preposition is a word placed before a noun or pronoun to show its relation to another word in the sentence.

Sometimes, in order to make the preposition emphatic, it is placed at the end of a sentence; thus, "What is it *for*?" (Rearranged: "It is for what?")

NOTE:—*The object of a preposition is always a noun or something used as a noun*, though frequently it is omitted from the sentence; as, "This is the book you were looking *at*." (The object of *at* is *which*, understood.)

The *other word* with which the object of a preposition is in relation may be —

1. A noun, as, "the *man* in the moon";
2. A pronoun, as, "*he* of the fetterlock";
3. An adjective, as, "*similar* to a crow";
4. A verb, as, "*came* to school."

Although there are less than one hundred prepositions in the language, they are very important words. We may learn to use them correctly by observing how good speakers and writers use them. Some prepositions that are liable to be used incorrectly are indicated below. We should say —

*between* two; *among* several.

agree *with* a person; agree *to* a proposal.

corresponds (*is similar*) *to* a thing. We correspond (*communicate*) *with* a person.

Things differ (*are different*) *from* each other.

sympathize *with* a person.

Never say *different to*; *different than*; *side of*; *in back of*. Say, rather, *different from*; *beside*; *behind*, or *back of*.

What is the difference between *in* and *into*? Between *on* and *upon*? Between *till* and *until*? (See Unabridged Dictionary.)

### Oral Exercise

In the first sentence of the Dialogue quoted on page 7, point out each *preposition*, and tell between what words it shows relation, thus: *In* is a preposition showing the relation between its object *North America* and the noun *province*.

### Written Exercise

Fill the following blanks with fitting *prepositions*: —

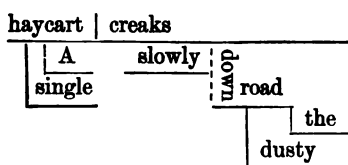
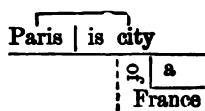
1. Some English statesmen pleaded for reconciliation — the colonies.
2. Washington's character was quite different — Jefferson's.
3. The honor of giving the country its presidents must be divided — several states.
4. Douglas and Lincoln failed to agree — each other on many points.
5. Ex-President Roosevelt went — the jungle to obtain scientific specimens.
6. Warm friendship existed — Penn's colonists and the Indians.
7. The red men agreed — the proposals of peace made by Penn.
8. Agree — thine adversary quickly.
9. He walked  $\frac{\text{in}}{\text{into}}$  the room and stood  $\frac{\text{in}}{\text{into}}$  the middle of the floor.
10. Write them — the table of thine heart.
11. Keep — the road.
12. Keep — the right.

13. Keep — — danger.
14. Keep — your work.
15. Keep — the railroad track.
16. Keep — the line.
17. Pride goeth — destruction.
18. Proclaim Liberty — the world, — all the inhabitants thereof.
19. Day — day uttereth speech, and night — night showeth knowledge.
20. Be — good courage.

### XLVIII. ANALYSIS BY DIAGRAM

In analyzing sentences that are not wholly without modifiers, we should *first separate the simple subject from the simple predicate*. Next, select the modifying *phrases*, and tell their kind, and what they modify. Finally, select the modifying *words*, and tell their uses in the sentence. Most of this may be indicated by the use of the **diagram**. For example, let us diagram these sentences, —

1. *Paris is a city of France.*
2. *A single haycart creaks slowly down the dusty road.*



A word that does the work of a *connective* only, or one that merely shows relation, like *down* (or any other preposition), is indicated by writing the word on a dotted line.

#### Written Exercise

Analyze by means of the *diagram* the sentences found in Lesson XXXVII, page 199. (See diagram 1, above.)

## XLIX. THE CLAUSE—DEFINED AND ILLUSTRATED

**Preparatory Review:** What is a sentence? What is a phrase? What are related words? What is a subject? What is a predicate?

*The sun shines, and the birds sing in the treetops.*

Consider the group of italicized words.

Are the words related? Is this group a phrase? Why not? Read the whole sentence. Separate the group into subject and predicate.

Thus we find: (1) It is a group of related words; (2) It contains a subject and a predicate; (3) It is part of a sentence.

Such a group of words is called a **clause**. Find another clause in the same sentence. How does it differ from a *phrase*? Find a phrase in the sentence.

### Oral Exercise

1. Point out the subject and the predicate of each *clause* indicated, and tell why it is a clause:—

1. [Food nourishes the body] and [exercise strengthens it].
2. [We need sleep,] [because the body wears out].
3. [When people grow old,] [the bones become brittle].
4. [Foul air poisons the body,] but [fresh air cleanses it].
5. [What is the heart] and [where is it]?

2. Select *clauses* from the following:—

1. The frogs croak as night approaches.
2. After the sun sets, the air becomes cool.
3. The house was built upon the sand, and it fell, and great was the fall of it.
4. A soft answer turneth away wrath, but grievous words stir up anger.

5. Tread softly and speak low,  
For the old year lies a-dying.

**A clause is a group of related words containing a subject and a predicate and used as a part of a sentence.**

### Written Exercise

Select *clauses* from the following sentences:—

1. It is a winter's day when we peep into the schoolroom.
2. The schoolroom is a large room with a sanded floor, and it is lighted by windows that turn on hinges.
3. See the great logs that have been rolled into the fireplace!
4. A vast cloud of smoke is puffed into the room, and it sails over the heads of the scholars until it settles upon the walls and the ceiling.
5. A rod of birch is hanging over the fireplace, and a heavy ferule lies upon the master's desk.
6. Do you see the venerable schoolmaster who sits in the historic chair?
7. He is severe in aspect, and the boys fear him.
8. Master Cheever, who taught school in Boston for seventy years, died before Washington was born.
9. When Master Cheever died, he bequeathed the chair to Cotton Mather.
10. Mr. Hawthorn told his children about the old-fashioned school, and they asked many questions.

## L. INDEPENDENT AND DEPENDENT CLAUSES

**Preparatory Review:** What is a clause?

The way was long, the wind was cold,  
The minstrel was infirm and old.

Read the first clause by itself. Does it make complete sense? Does the second clause make complete sense when used alone? The third? Such a clause is called an inde-

**pendent clause.** (*Independent* means *not hanging on.*) It is like a sentence within a sentence.

1. *What I say* is true.
2. I like the boy *who whistles.*
3. Tell me *when he comes.*

Read each of the *clauses* indicated above. Does it make sense when used alone? What is the subject of the first sentence? As what part of speech is *what I say* used? *Who whistles* is used to modify the noun *boy*. As what part of speech is it used? *When he comes* is used as what part of speech?

A clause *used as a part of speech* is called a **dependent clause**. What does *dependent* mean? Why is the clause so called?

### Oral Exercise

Point out *clauses*, and tell whether they are *independent* or *dependent*, and why: —

1. I will lend ear to thy counsel, and this youth shall journey with us unto York, and our house shall be a home to him until his wounds are healed.
2. Ivanhoe found himself in a room which had cushions instead of chairs.
3. When the tapestry was drawn aside, a female form glided through the door.
4. Rebecca's directions were given to her domestics, who obeyed them without reply.
5. Let it be as thou wilt, when eight days have passed away.
6. The Lady Rowena went not to the Prince's feast, and she is now on her journey back to Rotherwood.

**An independent clause** is one that makes complete sense when used by itself; as, *It is morn,* and *all is well.*

A dependent clause is one that is used as a part of speech ; as, He was the man *who won renown*.

### Written Exercise

Name the *independent clauses* and the *dependent clauses*, and state how each *dependent clause* is used. Tell what conjunctions, if any, connect the *independent clauses* : —

1. I must lie here like a bedridden monk, while the game that gives me freedom or death is played out by the hand of others.

2. "What dost thou see, Rebecca?" again demanded the wounded knight.

NOTE : — The direct quotation used with *said*, etc., is always the object of that verb, and is therefore a *dependent clause*.

3. "Look for the Knight of the Fetterlock, fair Rebecca, and see how he bears himself ; for as the leader is, so will his followers be."

4. "I see him not," said Rebecca.

5. "Foul Craven!" exclaimed Ivanhoe ; "does he blench from the helm when the wind blows highest?"

6. "He blenches not!" said Rebecca ; "I see him now ; he leads a body of men close under the outer barrier of the barbican."

### LI. NOUN CLAUSES

**Preparatory Review :** What is a clause? What is an independent clause? What is a dependent clause? What are parts of speech? Name the eight parts of speech.

1. The *story* is true.
2. *That my friend has lost his watch* is true.
3. I heard the *report*.
4. I heard *that the train had been wrecked*.
5. They will do *something*.
6. They will do *what is right*.

7. *His defeat* did not discourage him.
8. *That he was defeated* did not discourage him.
9. The *fact was* forgotten.
10. *That the gate had been left open* was forgotten.

In the first sentence, what is the subject? In the second, the clause *that my friend has lost his watch* takes the place of the noun *story*. How is it used?

This clause is a **noun clause**, because it does the work of a noun. Is it independent or dependent? Why? In the third sentence, the noun *report* is used as the object of the verb *heard*; and in the fourth sentence, the clause *that the train had been wrecked* is used in the same way that the noun *report* is used, and therefore is a **noun clause**. Explain the other noun clauses in the same way. Are they independent or dependent clauses? Why?

**A noun clause is one that is used as a noun.**

### Oral Exercise

Point out the *noun clauses* in the following sentences:—

1. I know where the violets bloom. (Know *what*?)
2. What man has done, man can do. (Can do *what*?)
3. That the aeroplane will supplant the locomotive is uncertain. (*What* is uncertain?)
4. That sunsets on Lake Champlain are beautiful cannot be denied.
5. The truth is that they are faint-hearted.
6. I cannot tell what my plans are.
7. Invite whomsoever you wish, and I will entertain him.
8. Whatever is right I will give you.
9. The objection to the book is that the type is too small.
10. The wind said, "O bird, awake and sing!" (Said *what*?)



## DIFFERENT USES OF NOUN CLAUSES

1. *That Columbus was shamefully treated* is certain.

What is certain? What, then, is the subject of the sentence?

2. General Grant knew *that the enemy must soon surrender*.

Point out the object of the verb *knew*. (Knew *what*?)

3. Reputation is *what we seem*, character is *what we are*.

Here the clauses are used like predicate nouns; they are complements of the copula *is* and modify the subject.

4. The news *that our troops had won at Saratoga* gave us fresh courage.

Here the clause is used as an appositive with the noun *news*.

5. He worked with *what tools he had*.

Here the clause is used as the object of the preposition *with*.

In the sentences above, we find the *noun clause* used in five different ways,—as a *subject*, as the *object of a verb*, as a *predicate noun*, as an *appositive*, and as the *object of a preposition*.

## Oral Exercise

Point out the *noun clauses*, and show how each is used:—

1. Life is what we make it.
2. All acknowledge that the telephone is a wonderful invention.
3. You wrong me in that you think so.
4. Let us believe that right and truth will prevail.

5. That serious mistakes have been made is not doubted.
6. The captain ordered that all should be made ready.
7. Whatsoever he doeth shall prosper.
8. Have you heard that the expedition has really succeeded?
9. Next came the cheering report that ample funds had been pledged for the new association.
10. I will reflect upon what you have said.
11. Things are not what they seem.
12. The President decided that the slaves should be set free.

### LII. ADJECTIVE CLAUSES

The man who is diligent will succeed.

How many clauses are there in this sentence? Read the independent clause; the dependent clause. What does *who is diligent* modify? As it is used like an adjective, it is called an **adjective clause**.

#### Oral Exercise

Select *adjective clauses*, and tell how each is used: —

1. William Penn, who founded Philadelphia, was a Quaker.
2. The poem of which you spoke was written by Browning.  
(What poem?)
3. I know the song that the bluebird is singing. (What song?)
4. I remember the little window where the sun came peeping in at morn.
5. He who hesitates is lost.
6. We visited the house in which Whittier was born.
7. Hammerfest is a place where the sun shines at midnight.
8. Hans Andersen was a man who knew how to tell a story.
9. The wind has blown down the old elm that stood by the river.

**An adjective clause is one that is used like an adjective.**

## LIII. ADVERB CLAUSES

Some toiled while others slept.

How many clauses are there in this sentence? What is the dependent clause? How is it used? Like what part of speech? It is an **adverb clause**.

## Oral Exercise

Select *adverb clauses*, and tell how each is used:—

1. When you are ready, we will start. (When?)
2. Go where glory waits thee. (Where?)
3. John speaks French as if he were a Frenchman. (How?)
4. Blessed are the pure in heart, for they shall see God.
5. Everybody loves the child because he is so gentle.
6. Send me a reply, if you please.
7. Do unto others as you would have them do unto you.
8. Look before you leap.
9. Place me once more at the entrance of life, that I may choose the better way! (Why?)

**An adverb clause is one that is used like an adverb.**

1. Vicksburg surrendered, *because the provisions were exhausted.*
2. I advised him to resign, *since he was unhappy in his work.*
3. We shall need an umbrella, *for the storm is coming.*

These adverb clauses show the *cause* or *reason* for the truth of the assertion. Hence, they are adverb clauses denoting *cause*. Name the *conjunctions* here used. They are called **conjunctive adverbs** because they are adverbs used to *connect* clauses.

4. *If little be our labor, small will be our gains.*
5. Open the window, *if you need more air.*
6. I will give you a dollar, *if you will help me.*

These adverb clauses express *condition*; hence they are *conditional clauses*. What word introduces each clause?

7. *Though he slay me*, yet will I trust him.
8. *Though the general was wounded*, he refused to leave the field.
9. *Though he is old*, yet he is strong.

These adverb clauses express something that is *granted* or *conceded*; hence, they are *concessive clauses*. What introduces each clause?

10. I say these things *that ye may be saved*.
11. Take heed *lest ye fall*.

These adverb clauses express the *end*, *aim*, or *purpose* of the action; hence, they are *clauses of purpose*. *That* and *lest* are here used as conjunctive adverbs.

12. Hold your flag *as I do*.
13. He spends more of his time reading *than I do*.

These adverb clauses show to what *extent* or *degree* the statement is true; hence, they are *clauses of degree* or *comparison*.

Adverb clauses introduced by conjunctive adverbs may denote—

(1) *Cause*, (2) *condition*, (3) *concession*, (4) *purpose or end*, (5) *comparison*.

### Oral Exercise

Point out the clauses in the following sentences, telling what kind each is, and what it denotes:—

1. Love thy neighbor *as (thou lovest) thyself*.
2. No one despises him *because he is poor*.
3. Take care *lest ye be led into temptation*.
4. *Though a host should encamp against me*, my heart shall not fear.
5. Mark the perfect man, *for the end of that man, is peace*.
6. *If any little word of mine can make one life the brighter*, God help me speak that little word.

**Written Exercise**

Using the sentences in the foregoing lessons as models, write an example of each kind of clause (adjective and adverb).

**Written Exercise — Review**

## 1. Supply adjective clauses : —

1. They could find only one apartment — — —.
2. He remembered all the joyous scenes — — —.
3. Who is this — — — ?
4. He — — — can never be wise.
5. I am satisfied with those pleasures — — —.

## 2. Supply adverb clauses : —

6. The stranger heard some one cry for help — — —.
7. Why are you so unhappy — — — ?
8. Fools rush in — — —.
9. William Cullen Bryant wrote *Thanatopsis* — — —. (When?)
10. You will find your books — — —.

## 3. Make a list of the clauses in the following sentences, and tell what kind each is : —

1. Arts followed where Rome's eagle led.
2. While he slept, the enemy came.
3. They never fail who die in a just cause.
4. Whither thou goest, I will go; and where thou lodgest, I will lodge.
5. When Robert Louis Stevenson was a boy, he kept a diary.
6. They, while their companions slept,  
Were toiling upward in the night.
7. You helped me when I needed a friend.
8. Ventilation is a matter that few understand.
9. Happy is the man that findeth wisdom.
10. He jests at scars, that never felt a wound. (Who?)

## LIV. RESTRICTIVE AND EXPLANATORY CLAUSES

1. Last term we read the book *that you recommended*.
2. Last term we read "The Lady of the Lake," *which charmed us*.

If you examine the sentences above, you will see that both contain clauses. In the first sentence, the clause *that you recommended* limits, or *restricts*, the meaning of the noun *book* to a particular book. Such clauses are called **restrictive**.

In the second sentence, the noun phrase *The Lady of the Lake* itself declares exactly what book was read. The statement that follows merely adds another thought to the one already expressed, and the word *which* might be replaced by the words *and it* without changing the meaning of the sentence. Compare the punctuation of this sentence with that of the first.

Such a statement often is called a **non-restrictive** or **explanatory** clause.

An **explanatory**, or **non-restrictive**, clause should be separated from the rest of the sentence by a comma or by commas.

A **restrictive** clause should not be separated from the word whose meaning it restricts.

### Oral Exercise

Point out the clauses, and tell whether each is *restrictive* or *explanatory*, giving your reason.

1. Last Sunday I heard Farrar, whose return home **has been so warmly welcomed**.
2. I will seek the beauty that God has hid in the winter landscape.
3. Yesterday I met an old pupil, whom I failed to recognize.
4. The evil that men do lives after them ; the good is oft interred with their bones.

5. Yonder structure was built for a barrack, which accounts for its peculiar form.

6. The silver light, so pale and faint,  
 Showed many a prophet and many a saint,  
 Whose image on the glass was dyed.

#### LV. SIMPLE AND COMPOUND SENTENCES

1. Tom Brown and his father visited London.

How many statements does this sentence contain?

2. Should you like to visit London?

How many questions does this sentence contain?

3. Take me to London with you.

How many commands does this sentence contain?

These are **simple sentences**.

A *simple* sentence contains but *one* statement, question, or command.

What kind of subject has the first sentence?

A simple sentence has but one subject and one predicate, though *either or both may be compound*; as, (1) *Time and tide wait for no man.* (2) *Mollie sings and plays well.* (3) *Boys and girls run and play in the school yard.*

Find ten simple sentences in previous lessons.

**A simple sentence is one that contains but one subject and one predicate.**

#### Written Exercise

Write a simple sentence with a *compound subject*; write one with a *compound predicate*, and one with a *compound subject* and a *compound predicate*.

The whale lives in the water, but it is not a fish.

How many statements are there in the above sentence? What joins them together? Separate them.

2. What is cocoa, where does it grow, and how is it used?

How many questions are there in the second sentence?  
What joins them together? Separate them.

3. Take the apple home and give it to your brother.

How many commands are there in the third sentence?  
What joins them together? Separate them.

The sentences above are **compound sentences**.

Of what clauses does each sentence consist? Are they independent or dependent clauses?

In grammar, two or more elements of one kind, joined together, always make a compound element. Thus we have compound subjects, compound predicates, and compound modifiers. Now we find that there are also *compound sentences*, — sentences composed of two or more sentences, called independent clauses, joined together.

A sentence that contains two or more independent clauses is called a **compound sentence**.

### Oral Exercise

Combine the simple sentences in each group, by using appropriate conjunctions, to make compound sentences: —

1. The drop of the oars resembled the movements of a nice machine.

The light boat skimmed along the water like a duck.

2. Pull more from the land.

Let her run down slowly to the schooner.

3. The command was followed immediately.

They had already glided along for nearly a mile.

4. The men shouted.

The old cockswain laughed.

The whaleboat sprang forward like a courser for the goal.



5. Send her a few fathoms to starboard, sir.  
We shall be out of his track.
6. Lay hold, boys.  
Let's haul up to him.
7. The warning of the cockswain was promptly obeyed.  
The boat cautiously drew off to a distance.
8. The enormous black mass rolled to one side.  
The seamen rejoiced in the victory.
9. Keep her out of the surf.  
You'll have us rolling in upon the beach.
10. The men pulled vigorously.  
The boat would not move.
11. The orders of the captain were obeyed.  
The enormous folds of the mainsail were spread to the blast.

**A compound sentence is one that contains two or more independent clauses ; “ *I came, I saw, I conquered.* ”**

### Written Exercise

1. Tell whether each of the following is a *simple* or a *compound* sentence, and why : —
  1. The windows were partly glazed and partly patched with leaves of old copybooks.
  2. Ichabod was tall, and his whole frame was most loosely hung together.
  3. He assisted the farmers, helped to make hay, mended fences, and took the horses to water.
  4. Books and pencils were flung aside, inkstands were overturned, benches were thrown down, and the whole school was turned loose an hour before the usual time.
  5. He brushed his suit of rusty black, and arranged his locks before a bit of looking-glass.
2. Analyze, by use of the diagram, the fifth sentence.

## LVI. ANALYSIS OF COMPOUND SENTENCES

## Oral Analysis

Analyze the following sentences by telling —

- (1) The kind of sentence ;
- (2) The independent clauses, with the conjunctions that connect them ;
- (3) The subject, predicate, and modifiers of each clause.

1. The horse was gaunt and shaggy ; his rusty mane and tail were knotted with burs, and one eye had lost its pupil.

2. Ichabod rode with short stirrups ; his elbows stuck out like grasshoppers ; he carried his whip perpendicularly in his hand, and the motion of his arms resembled the flapping of a pair of wings.

3. A small wool hat rested on the top of his nose, and the skirts of his black coat fluttered out almost to the horse's tail.

4. It was a fine autumnal day, and the sky was clear and serene.

5. The brook was searched, but the body of the schoolmaster could not be discovered.

## Analysis by Diagram

A compound sentence presents no new problem in analysis, because it is merely two or more simple sentences bound together by a connective or by connectives.

Analyze each independent clause as you would analyze a simple sentence.

EXAMPLE: —

Ivanhoe wanted armor, and Isaac borrowed it for him.

Ivanhoe		wanted		and		Isaac		borrowed
armor				<div style="display: flex; justify-content: space-between; align-items: center;"> <span style="border: 1px solid black; padding: 2px;">it</span> </div>				
				him				

What does the dotted line under *and* indicate?

Why is *for* written on a dotted line?

Analyze the following sentences orally and by the use of the diagram :—

1. Washington's army was undisciplined, but he never despaired.
2. Stand by your guns, my brave lads, and never give up the ship.
3. Some men are born great, some achieve greatness, and some have greatness thrust upon them.

### LVII. COMPLEX SENTENCES

**Preparatory Review:** What is an independent clause? A dependent clause? A noun clause? An adjective clause? An adverb clause? What is a simple sentence? A compound sentence?

Point out the independent and the dependent clauses in the following sentences. Tell what each *dependent clause* modifies, and whether it is a noun clause, an adjective clause, or an adverb clause :—

1. The Spaniards heard of a country in which there were beautiful temples and palaces.
2. Cortez sailed to Mexico, which was ruled by the Aztecs.
3. After the bold Spaniard had sunk his ships, he marched to the City of Mexico.
4. Montezuma, who was King of the Aztecs, sent him presents.
5. Cortez captured the ruler, whom his subjects worshiped as if he were almost a god.
6. While their leader was absent, the soldiers attacked the natives.
7. The Mexicans would have killed their foes, if Cortez had not returned.
8. Montezuma, who was a prisoner, showed himself to his people.
9. When the natives saw their beloved chief, they were delighted.
10. His advice that they should make peace with the Spaniards aroused their anger.
11. Montezuma received a wound from which he soon died.

What kinds of clauses are found in all these sentences? How many independent clauses are there in each? How many dependent clauses in each?

A sentence that contains *one independent clause* and *one or more dependent clauses* is called a **complex sentence**.

What is the difference between a *compound* and a *complex* sentence? Give an illustration of each.

### Written Exercise

Change each of the following simple sentences to a *complex sentence* by putting a clause in place of each group of italicized words.

#### EXAMPLES:—

I cannot hear *his remarks* = I cannot hear *what he says*.

I know the *result* = I know *what happened*.

1. What is the reason *for your going*?
2. Tell me *your address*.
3. *His way of making the substance* is a secret.
4. Arthur told me *his age*.
5. I believe *him truthful*.
6. I realize *the truth of your remark*.
7. Who was *the inventor of the cotton gin*?
8. Try to find out *his hiding place*.

## LVIII. COÖRDINATE AND SUBORDINATE CONJUNCTIONS

**Preparatory Review:** What is a conjunction? What is a phrase? What is a clause? What do the conjunctions in the following sentences connect?

1. A mother *and* her little boy sat at their cottage door *gazing at* the Great Stone Face.
2. From his habits *or* from his success in

getting money, they called him Gathergold. 3. He was brownd with labor in the fields, *but* he had much intelligence in his face. 4. Ernest had no teacher, *although* the Great Stone Face became one to him.

Our study of these sentences shows us that in the first sentence two *words* are connected by *and*. In the second, two *phrases* are connected by *or* ; in the third, two *clauses* are joined by *but*.

When conjunctions connect words or groups of words of equal rank, they are called **coördinate conjunctions** ; as, *Boys* and *girls* (subjects) flocked to see. *Sink* or *swim* (predicates). *Stay in the house* or *out of doors* (adverb phrases). *They are poor*, but *they are proud* (independent clauses).

*Coördinate conjunctions* connect words, phrases, or clauses of *equal rank*.

The conjunctions commonly used as coördinates are — *and*, *but*, *or*, *nor*.

In the fourth sentence above, the conjunction *although* connects a dependent with an independent clause. These clauses are not of equal rank, one being *subordinate* to the other. Conjunctions connecting clauses of *unequal rank* are called **subordinate conjunctions**. Other common subordinate conjunctions are — *if*, *although*, *that*, *yet*, *hence*, *than*, *because*, *till*, *for*, *as*, *unless*, *though*, *why*.

There are certain coördinate conjunctions that are used in pairs. They are called **correlative conjunctions**. The chief among these are *either . . . or* ; *neither . . . nor* ; *both . . . and* ; *whether . . . or*. See list under Lesson VIII.

Certain *groups of words* sometimes do the work of connecting, such as, *in order that* ; *as if* ; *as though*. These are called **conjunctive phrases**.

**A conjunction is a word used to connect parts of a sentence**

**A coördinate conjunction is one that connects words, phrases, or clauses of equal rank.**

**A subordinate conjunction is one that connects clauses of unequal rank.**

**Correlative conjunctions are coördinate conjunctions that are used in pairs.**

**A conjunctive phrase is a phrase that is used like a conjunction.**

### Written Exercise

Supply *conjunctions* in the following exercises, and tell to what class each belongs. Tell what words, or groups of words, each conjunction connects: —

1. The years went on — Ernest ceased to be a boy. 2. He attracted no notice — they saw nothing remarkable in his way of life. 3. He still watched the Great Stone Face — the people considered it pardonable. 4. He was kind — neighborly, — did he neglect any duty for the sake of indulging this idle habit. 5. They did not know — the Great Stone Face had become a teacher to him. 6. They did not know — he had learned a better wisdom — he could learn from books. 7. — I should see such a man, I should love him. 8. — he did not understand the prophecy — Gathergold was not the man.

## LIX. ANALYSIS OF COMPLEX SENTENCES

The following form of analysis, either oral or written, will be found convenient: —

(1) Arrange the sentence in its natural order, and, if written, separate the entire subject from the entire predicate by a vertical line.

- (2) Tell the kind of sentence, and why so classed.
- (3) Tell the clauses, kind, and what they modify.
- (4) Tell the phrases, kind, and what they modify.
- (5) Tell the modifying words, kind, and what they modify.

**REVIEW:** A complex sentence is one that has one independent clause and one or more dependent clauses.

In analyzing a complex sentence, it is necessary first to separate the independent clause from the dependent ones, and then to proceed with the analysis. For example, let us analyze the sentence, —

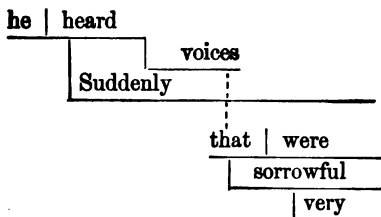
Suddenly he heard voices that were very sorrowful.

This is a complex sentence. The independent clause is, *Suddenly he heard voices*. The dependent clause is, *that were very sorrowful*.

Independent clause — simple subject, *he*, unmodified; simple predicate, *heard*, modified by the adverb *suddenly*. The object of *heard* is *voices*, modified by the adjective clause *that were very sorrowful*.

Dependent clause — subject, *that*; predicate, *were*, completed by the predicate adjective *sorrowful*, which modifies the subject *that*, and is modified by the adverb *very*.

This analysis may be indicated by the diagram, thus: —



The dotted line indicates that *that* is a connective as well as the subject of the clause. The dependent clause is analyzed as if it were a sentence, because it has a subject and a predicate.

### Oral and Written Exercise

Analyze orally and by diagram the first four sentences in Lesson LVII.

**NOTE TO THE TEACHER:** It is well to have some *form* of analysis that may be used by all the pupils in a class. This facilitates the criticism of written analysis by making the work of the class uniform. At the same time it should be remembered that all *forms* of analysis are more or less mechanical, and are almost sure to waste time if adhered to constantly. Time and space sometimes may be saved by giving only the first and the last words of subjects, predicates, phrases, and clauses.

Sentences for analysis and parsing will be found in the oral and the written exercises throughout Part II and in the Appendix.

## LX. REVIEW—SIMPLE, COMPOUND, AND COMPLEX SENTENCES

Tell whether each of the sentences given below is *simple*, *compound*, or *complex*, and analyze.

Keep these guiding facts in mind as you study:—

(1) If it contains only one subject (which may be understood) and one predicate, it is a simple sentence.

[A compound subject is only *one* subject; a compound predicate is only *one* predicate.]

(2) If it contains more than one subject and predicate, it is a compound or a complex sentence.

(3) If it contains two or more independent clauses, it is a compound sentence.

(4) If it contains only one independent and one or more dependent clauses, it is a complex sentence.



1. Improve each moment as it flies.
2. Order is Heaven's first law.
3. What we say is of little importance.
4. England expects that every man will do his duty.
5. Franklin says, "A penny saved is a penny earned."
6. My eyes make pictures when they shut.
7. Nature is frugal and her wants are few.
8. Neither a borrower nor a lender be.
9. Who shall decide when doctors disagree?
10. The floods came, and the winds blew, but it fell not.
11. Do what is right.
12. Moses and Elias came and talked with Jesus.
13. Joy comes; grief goes.
14. Heaven from all creatures hides the book of fate.

#### LXI. INFLECTION — DEFINED AND ILLUSTRATED

Let us think of a boy who wants to go fishing for minnows, but who has lost his hook. He has his line and bait ready. It does not take him long to find a pin and to bend it away from its pin shape to make a hook of it. Soon he is comfortably fishing.

Very much the same thing is done to words. We *bend* a *word* out of its original form to make it do a different kind of work, just as the boy bends his pin. In grammar, we call this bending or changing, **inflection**, which means a *bending*.

The word *hero* means a brave *man*. The word *heroine* means a brave *woman*. How has the word *hero* been changed? When we wish to name the female of the lion family, we add the suffix *ess* to the word *lion* and have *lioness* (the female animal).

The word *book*, which names one object, is made to name several books by the addition of *s*: ten *books*.

*John*, the name of a person, is made to show ownership by a change in the *form* of the word: *John's* hat.

Words thus changed are said to be *inflected*.

**Inflection** is a change in the form (spelling) of a word to show a change in its use.

## LXII. NUMBER OF NOUNS AND PRONOUNS

Examine *nouns* and *pronouns* in the following expressions:—

boy	I	men	we
child	it	sheep	us
city	him	knives	them
ox	she	churches	they

How many objects are meant by each noun or pronoun in the first group? In the second?

A noun or pronoun that denotes but *one* object, as *boy*, *I*, is said to be in the **singular number**; a noun or pronoun that denotes *more than one* object, as, *boys*, *we*, is said to be in the **plural number**.

**Number** is the power of a noun or pronoun to show whether it means one or more than one.

Most *common* nouns (except abstract nouns) have two forms to show number:—

The **singular number** denotes but one.

The **plural number** denotes more than one.

### Written Exercise

Select all nouns and pronouns on page 17, Lesson 16, *Thanksgiving Day*, and tell whether they are in the *singular* or the *plural* number.

## REGULAR PLURAL FORMS

What is the plural of *book, desk, chair*?

How is the singular form of each word made plural?

Make the following words plural: *table, blackboard, paper, map, reader, song, recitation, crayon, pen, pencil.*

Most nouns are made plural by adding *s* to the singular; as, *house, houses; bird, birds.* Such nouns are said to form their plural *regularly.*

Mention a great many other nouns of this class.

Figures and letters are made plural in the regular way, but an apostrophe is placed before the *s* to avoid misunderstanding. *Three 2's, two f's.* If you omit the apostrophe, what is the effect?

## IRREGULAR PLURAL FORMS

Some nouns, for various reasons, are made plural in other ways than those already indicated, and such nouns are said to form their plurals *irregularly.*

Add *s* to *tax* and to *dish*, and try to pronounce the words. What is the plural of *tax*? Of *dish*? *Dress*? *Witch*? How are such nouns made plural? Why not in the *regular way*?

1. Nouns ending in a sound that cannot be pronounced easily with *s*, such as *s, sh, ch, x, and z*, are made plural by adding *es* to the singular: *miss, misses; beach, beaches.*

Give the plural of—

wish	glass	bunch	lynx
bush	moss	ranch	fox
radish	gas	ditch	index

2. Nouns ending in *y*, preceded by a consonant, are made plural by changing *y* to *i* and adding *es*: *berry, berries;*

*sky, skies.* (The consonants are all the letters except *a, e, i, o, u.*)

Make the following nouns plural: —

army      dairy      reply      baby      pony      body

Find other nouns of this class.

Nouns ending in *y*, preceded by a *vowel*, form their plurals regularly: *day, days; valley, valleys.*

3. The following nouns ending in the sound of *f*, change *f* or *fe* to *v*, and add *es* to form their plurals:

beef	life	loaf	thief	wolf	self	sheaf	staff
leaf	knife	calf	elf	half	wife	wharf	shelf

Spell the plural of each of these nouns.

NOTE: — Three of the above nouns have two plurals: *beef, beeves* or *beefs*; *wharf, wharves* or *wharfs*; *staff, staves* or *staffs*.

All other nouns ending in *f* or *fe* form their plurals regularly: *roof, roofs; chief, chiefs; cliff, cliffs.*

4. Nouns ending in *o*, preceded by a consonant, are made plural by adding *es*: *potato, potatoes; tomato, tomatoes; volcano, volcanoes.* (Exceptions: *pianos, zeros, solos, altos, banjos, lassos, twos*, and others.)

Most nouns ending in *o* form their plurals regularly: *cameos, folios.*

5. Some nouns form their plurals by changing the vowel sound of the word itself: *tooth, teeth; foot, feet.*

Spell the plural of *goose* and of *mouse*.

6. A few nouns retain the old English plural, ending in *en*: *ox, oxen; child, children; man, men* (formerly *manen*); *woman, women.* Give other examples.

NOTE: — *Talisman, Roman, German*, and a few other words ending in *an*, but not compounded with *man*, form their plurals regularly; as, *talismans, Romans, Germans.*

7. Some nouns have *singular* forms in both the singular and the plural number; as, *salmon, deer, sheep, sail* (meaning ship).

8. Certain foreign words retain their foreign plurals; as, *analysis, analyses; phenomenon, phenomena; vertebra, vertebræ; alumnus, alumni; beau, beaux; cherub, cherubim; radius, radii; genus, genera.*

9. Abstract nouns are used only in the singular number; as, "*Cleanliness is next to godliness.*" "*O sleep, it is a gentle thing;*" also *chemistry, botany*, and some other names of sciences.

10. Some nouns are used only in the plural number; as, *wages, scissors, spectacles, trousers, oats, ashes*, and other names of things made of two or more parts.

11. Some nouns have plural *forms* in the *singular number*; as, *news, measles, mumps, politics, civics, mathematics*; as, "What is the *news?*"

12. Some nouns have *two plural forms* with different meanings:—

penny—two bright *pennies* (number); not worth *twopence* (amount)

fish—three little *fishes* (number); a string of *fish* (quantity)

shot—fired two *shots* (number); a pound of *shot* (quantity)

head—a monster with two *heads* (number); one hundred *head* of cattle (quantity)

genius—Raphael and Michael Angelo, two *geniuses*; *genii* of the *Arabian Nights*

die—*dies* for stamping patterns; *dice* for playing a game

brothers—two *brothers* (of a family); *brethren* in the church

cloth—various *cloths* (kinds or pieces); wears good *clothes*

**Compound nouns generally form their plurals as other nouns do; as, *handfuls, postmasters, jackknives, jurymen, portfolios, newsboys.***

When the most important part of a compound word is at the beginning, the first part only is changed to the plural; as, *attorneys-general*, *brothers-in-law*, *courts-martial*, *men-of-war*.

Proper nouns sometimes are used in the plural number; as, the *Stuarts* of England; the two *Miss Browns*, or the two *Misses Brown*; *Messrs. Carter and Smith*; the two *Mrs. Whites*, or *Mesdames White*.

### Oral or Written Exercise and Review

1. Make sentences, using the plural form of the following words:—

ox	shad	ferry	cargo	journey	milkmaid
elf	echo	motto	dwarf	chimney	doorkeeper
fly	deer	booth	mouse	oratorio	countryman
key	hoof	negro	buffalo	vertebra	Miss Dodge
lily	reef	swine	German	goddess	handkerchief

2. Use each of the following nouns as the subject of a sentence:—

news	civics	ashes	scissors	alumni
bellows	wages	mumps	mathematics	larvæ
victuals	radii	odds	vertebræ	tongues

3. Analyze the third sentence in the Oral Exercise, page 213.

### LXIII. GENDER OF NOUNS AND PRONOUNS

All animals are either *males* or *females*; as, *boy*, *lion* (males); *girl*, *lioness* (females).

Inanimate objects are spoken of usually as without sex; as, *tree*, *sky*. (See Personification, page 166.)

Select from the following nouns the names of *males*; of *females*; of things that are *neither* male nor female:—

drake	ours	she	maidservant	Paul
sir	gander	son	father	we
tiger	queen	nun	goodness	street
lamp	it	miss	widow	aunt
he	niece	duke	empress	lad

What can you say of the sex of *child, animal, friend*?

We find that nouns and pronouns have the power *through their forms* to denote sex. We call this power of nouns, **gender**.

**Gender is the power of a noun or pronoun to denote sex.**

Nouns and pronouns that denote males are of the **masculine** gender; as, *hero, manservant, him*.

Nouns and pronouns that denote females are of the **feminine** gender; as, *lady, tigress, she, her*.

When nouns and pronouns denote *either* males or females, they are of the **common** gender; as, *student, baby, they, them, we, us*.

Nouns and pronouns that denote *neither* males nor females are of the **neuter** gender (*neuter* means *neither*); as, *chair, river, it*.

Pronouns must be of the same gender as their antecedents.

### Oral Exercise

Tell whether each of the following names is of the *masculine, feminine, common, or neuter* gender:—

princess	field	bird	hen	heroine
Charlotte	cousin	lion	poet	bachelor
mountain	tailor	witch	swine	mother

## SPECIAL FEMININE FORMS

The feminine of nouns sometimes is formed by adding a suffix to the masculine noun ; as, *count*, *countess*.

NOTE : — Sometimes a slight change in the spelling of the root is made; as, *duke*, *duchess*.

Make the following masculine nouns *feminine* by adding *ess*, *ine*, *ina*, or *a* : —

sultan	author	giant	sorcerer
heir	actor	Jew	Joseph
prince	host	baron	shepherd
songster	czar	hero	governor

Some masculine nouns are made feminine by changing the endings ; as, *Julius*, *Julia* ; *alumnus*, *alumna*.

Commonly, however, males and females are denoted by entirely different words ; as, *king*, *queen* ; *he*, *she*.

## Written Exercise

Copy the following list, arranging *masculine* and *feminine* nouns in separate columns, and write the corresponding forms of opposite gender : —

bride	master	earl	bachelor	nephew
youth	lady	cow	widow	brother
gander	father	hen	Pauline	Victoria

## LXIV. CASE OF NOUNS AND PRONOUNS

Every noun is used as a *name* and every pronoun is used *instead of a noun* ; but when we consider how such words are used *in relation to some other part of the sentence*, we find that nouns differ from one another in use. The same is true of pronouns.

These different uses of nouns and pronouns are called



their *constructions*. We have already considered several different constructions of the noun and the pronoun.

1. Subject of a predicate verb.

EXAMPLE:— *Ivanhoe* returned to England. *He* was in disguise.

2. Compellative.

EXAMPLE:— “Meet me at Coningsburgh, *Ivanhoe*,” said the King.

3. Complement of an intransitive verb.

EXAMPLE:— The victor was *Ivanhoe*. It was *he* who received the prize.

4. Direct object of a transitive verb.

EXAMPLE:— Cedric disinherited *Ivanhoe*. He sent *him* away.

5. Object of a preposition.

EXAMPLE:— *Rowena* was loved by *Ivanhoe*. She spoke for *him*.

6. Possessive modifier of a noun.

EXAMPLE:— *Ivanhoe's* Saxon name was Wilfred. King Richard was *his* friend.

7. Appositive modifier of a noun.

EXAMPLE:— The brave knight, *Ivanhoe*, fought with Richard.

How many different *forms* of the noun *Ivanhoe* do you find in the examples given? How many different *forms* of the pronoun *he* do you find?

Such different *forms and uses* of nouns and pronouns are spoken of as their different *cases*.

### Oral Exercise

Give the *construction* of each noun and pronoun in the following:—

1. The Mississippi was discovered by De Soto.
2. He was buried beneath its waters.
3. Squirrels make their nests in hollow trees.
4. Come to me, O ye children! for I hear you at your play.

**Case is the form or use of a noun or pronoun which shows its relation to some other part of the sentence.**

We tell how a noun or pronoun *is used* in a sentence by naming its *case*.

The subject of a sentence is in the *nominative case*. (*Nominative* means *naming*.) "The *cat* played." "*She* slept." Can you see a good reason for saying that the subject, *cat*, is in the *nominative case*?

The object of a verb or of a preposition is in the *objective case*. "We saw the *cat*." "We played with *her*."

The noun or pronoun denoting possession is in the *possessive case*. "Tabby is the *cat's* name." "*Her* fur is soft." The form of the noun is the same for both the nominative and the objective case, but it changes to denote the possessive case; as, nominative and objective cases, *cat*; possessive case, *cat's*.

### Oral Exercise

Use each of the following words in sentences: first, as *subject*; second, as *object of a verb* or *of a preposition*; and third, to *denote possession*. Tell the *case* of each noun:—

calf dog Henry prince lady princess man Alice

EXAMPLE:—

The *calf* lies on the grass (*subject*).

I see the *calf* in the field (*object of verb*).

The *calf's* coat is glossy (*possessive*).

### LXV. NOMINATIVE CASE—SUBJECT OF VERB AND PREDICATE NOUN

1. The subject of a predicate verb is in the *nominative case*. Name the subject of each of the following sentences, and tell its *case*:—

1. Sir Joshua Reynolds was an artist .
2. Who will be our guide?
3. The English sparrow is a pest.
4. The man is Mr. Smith.

Is the verb in each of the foregoing sentences transitive or intransitive? What is its *complement*? What do we call a *noun* used as the complement of an intransitive verb?

In what case is the noun *man* in the fourth sentence? Why? What other noun names the same person that the noun *man* names? The noun *man* is the subject of the sentence, and the noun *Mr. Smith* is a *predicate noun*, modifying the subject. See Lesson XXXVIII, page 201.

The sentence may be rearranged without any real change of meaning; as, *Mr. Smith is the man*. The use of both nouns, *man* and *Mr. Smith*, is about the same, and for this reason they are considered as *in the same case*.

**2. A predicate noun is in the nominative case.**

**Oral Exercise**

1. Analyze each of the following sentences.
2. Select all nouns; decide which are in the *nominative case*, and tell whether each is used as *subject of verb* or as *predicate noun*.
3. Find a *pronoun* here used in the nominative case.
  1. These are Thy glorious works!
  2. What a noble gift to man are the forests!
  3. The groves were God's first temples.
  4. Order is Heaven's first law.
  5. It became a wild conflagration of wind and snow.

6. Procrastination is the thief of time.
7. A penny saved is a penny earned.
8. Julius Cæsar was a Roman emperor.

**A noun or pronoun used as a subject of a verb, or as a predicate noun, is in the nominative case.**

### Written Exercise

1. Write sentences telling who each of the following persons was: Washington, Napoleon, Alexander the Great, Confucius, Milton.
2. In your sentences, select the nouns in the *nominative case* and tell how they are used.

### LXVI. NOMINATIVE CASE—INDEPENDENT USES

1. Sir Kenneth, seest thou that small opening in the wall?
2. Poor boy! What can I do for him?
3. The little dears! They shall not go to school in all this rain.

What is the construction of the noun *Sir Kenneth*? (See Lesson XX.) Consider the noun in each *exclamation*. Is it a compellative? Why not? Is it connected with the rest of the sentence? Is it used exactly like any other noun that you have studied? What construction does it resemble?

1. A compellative is in the nominative case (sometimes called *nominative of address*).
2. A noun used merely as an exclamation, and not connected with the rest of the sentence, is in the nominative case, and is called an exclamatory nominative, or a nominative independent by exclamation.

NOTE:—Be careful not to confuse the *compellative*, which is sometimes used as an exclamation, with the exclamatory nominative.

1. Alas, poor Gurth! He was wont to be a faithful slave (exclamatory nominative).

2. Alas, poor Gurth! You were wont to be a faithful slave (compellative).

Use *exclamatory nominatives* as in natural conversation.

NOTE TO THE TEACHER:—For the use of the *nominative absolute*, see page 332.

### Oral Exercise and Review

In the following sentences, select the *compellatives*, *exclamatory nominatives*, and *interjections*, and explain your selections:—

1. A soldier! Humph! I understand that you have a fine Arabian horse.

2. Granada! Can it be possible?

3. Sacrilegious wretch! What sanctuary hast thou been plundering of these sacred relics?

4. Fire! Fire! The castle burns!

5. Ho, villains! Knaves! Why tarry ye when your master calls?

6. Heigh-ho, the wind and the rain!

How it rattles against the windowpane!

7. Ship, ahoy! Whither are you bound?

8. O, dear! I'll tell you all about my fuss with little Jane.

9. Alas! poor little Edward! His merry dance was soon over.

10. Nonsense! I never heard of such a thing.

11. Ah, me! I fear to try the way.

NOTE:—The word *me* is here used as the object of the verb *pity*, understood.

12. Poor old Theodorick! He dared not look upon the relic.

## LXVII. POSSESSIVE CASE

**Preparatory Review:** When is a noun or a pronoun in the nominative case?

*A noun or a pronoun used to modify a noun by denoting ownership is in the possessive case.*

In the following sentences, consider the nouns that are in the possessive case: —

1. We saw a squirrel's tracks.
2. Squirrels' teeth grow.

In the first sentence, how has the word *squirrel* been changed to make it possessive? Is the word *squirrel's* singular or plural? In the second sentence, is *squirrels'* singular or plural? What is the nominative plural? How has the plural form of the word been changed to show possession?

To denote possession, nouns have different forms in the singular and plural numbers.

A *singular* noun is made to show possession by the addition of an *apostrophe* and *s*; a *dog's* tooth, a *lass's* curls, one *horse's* burden.

Write many such examples upon the blackboard.

As most *plurals* end in *s*, good writers have decided not to add another *s* to make such words possessive, but to make them show possession by the addition of *the apostrophe only* to the plural form; as, the *dogs'* names, the *lasses'* heads, *horses'* hides.

There are, as we know, some nouns whose plural number does not end in *s*, like *men*, and such nouns form the possessive plural as do singular nouns, by the addition of an *apostrophe* and *s*; as, *men's* clothes, *children's* toys.

Memorize the following rules:—

1. Singular nouns form the possessive case by adding an apostrophe and *s* ('s) to the singular; as, *wolf's*.

2. Plural nouns ending in *s* form the possessive case by the addition of an apostrophe only; as, *girls'*.

3. Nouns whose plural does not end in *s* add the apostrophe and *s*; as, *men's*.

The form of nouns is the same for the nominative and the objective case; but *the change in form for the possessive case* may cause some confusion in writing.

Study the following special rules for forming the possessive case:—

1. *Compound nouns* are made possessive by making the necessary addition at the *end of the word*; as, *my father-in-law's* house.

2. Sometimes nouns are used together to denote a *joint* ownership; as, *Flint and Stetson*. Such words are made possessive by adding the *apostrophe* and *s* to the *last name*; as, *Flint and Stetson's* factory.

3. When, however, two or more nouns, used together, denote *separate* ownership, the *apostrophe* and *s* are added to *each* noun; as, *Lincoln's and Grant's* administrations.

Nouns and pronouns in the possessive case are *adjective modifiers* of nouns. Thus, in the sentence, *He is my father's friend*, we say that *father's* is a noun in the possessive case, used as an adjective modifier of the noun *friend*, and the pronoun *my* is an adjective modifier of *father's*.

The adjective phrase beginning with *of* is often used to denote possession; as, "*Flag of the Free*," "*Rock of Ages*."

### Oral Exercise

Spell the *possessive singular* and *plural* of the following nouns: —

men	child	sheep	mouse	monkey
boy	cow	oxen	women	journey
uncle	aunt	horses	chicken	rogue
dog	birds	cousin	teacher	enemy

### Written Exercise

1. In the following, make the necessary additions to show possession: —

childrens books ; uncles money ; ladies dresses ; Miltiades history ; bricklayers union ; boys coats ; Carter and Phillips store ; son-in-laws sister ; Parkmans and Bancrofts histories ; Burroughs books.

2. Write five sentences about *Cinderella*, or about *some boy or girl in a story*. Let each sentence contain at least one noun or pronoun in the *nominative* case and one in the *possessive* case. Underline each noun so used, and indicate whether it is nominative or possessive.

EXAMPLE: — Cinderella became the prince's bride.  
Nom. Poss.

3. Write five sentences, each containing one noun in the *possessive plural*. Underline the nouns so used.

### LXVIII. OBJECTIVE CASE—DIRECT OBJECT OF VERB

**Preparatory Review:** When is a noun or pronoun in the nominative case? When is it in the possessive case? What kind of verbs have objects?

The knight opened a door in the wall and found the hermit's veil.

Give the construction of the word *door*; that is, *tell what part of speech* it is, and *how it is used*. A noun or



pronoun used in this construction is in the objective case. What other verb is there in the sentence? Is it transitive? What is its direct object? In what case is *veil*?

1. The direct object of a transitive verb is in the objective case; as, Sound the *drum*.

Give the construction of the word *wall*. In what case is it?

2. The object of a preposition is in the objective case; as, Rally around the *flag*.

Some transitive verbs may be followed by two objects bearing different relations to the verb; as,

Sir Kenneth gave the hermit the veil.

What did *Sir Kenneth* give? Evidently he gave the *veil*, which is the object of the transitive verb *gave*. But the noun *hermit* also is an object, indicating to whom the *veil* was given. The sentence might be written:—

Sir Kenneth gave the veil to the hermit.

The noun *hermit* is called the **indirect object** to distinguish it from the *direct* object, *veil*. The noun *hermit*, in reality, is the object of a preposition (*to*) understood.

The *direct object* of a verb tells *what* or *whom*; the *indirect object* tells *to what* or *to whom*, or *for what* or *for whom*.

The verbs in the following list often are followed by indirect objects. Example: Please buy *me* a story book.

buy	furnish	offer	hand	sell	teach
do	give	pay	lend	show	tell
fetch	get	refuse	wake	spare	write

3. The indirect object following a transitive verb is in the objective case. Why?

### Oral Exercise

Point out the *direct* and the *indirect* objects in the following sentences: —

1. Do the boy the kindness to read him the story.
2. I will make the girl a present of the book.
3. Get Tom the volume from the library.
4. Do not offer the child help.
5. Buy your friend *The Talisman*.

### Written Exercise

1. From the list of verbs at the bottom of page 255, use ten in sentences, each followed by a *direct* and an *indirect object*.

2. Select all the nouns and pronouns used in the following sentences, and arrange them in columns to show their *case* and the reason for it, thus: —

NOMINATIVE CASE			OBJECTIVE CASE			POSSESSIVE CASE
Subject	Predicate Noun	Complative	Direct Object of Verb	Indirect Object of Verb	Object of Preposition	

1. He gave his daughter, Evelyn, one hundred dollars.
2. Abraham Lincoln was called the rail-splitter.
3. Boys, I will read you the story of *Aladdin's Wonderful Lamp*.
4. Teach me the right way.
5. Chemists turn scrap iron into ink.
6. Sweet Land of Liberty, of thee I sing.
7. Give me neither poverty nor riches.

8. Honor is the subject of my story.
9. Hendrick Hudson's crew built him a boat.
10. God's love is everywhere.

## LXIX. PREDICATE OBJECTIVE

**Preparatory Review:** What is a predicate noun, or predicate nominative? Why is it in the nominative case?

They made William king.

What is the direct object of *made*? What is its case? What other noun names the same person as this object? It is therefore in the objective case. Omit the last word of this sentence. Is the sentence now complete? What word is necessary to complete the predicate? What does this word modify? A noun or pronoun so used is called a *predicate objective*. In *meaning*, it is an *appositive*, but as its chief use is to complete the predicate, it is called a *predicate objective*. How does it differ from a *predicate nominative*? As the predicate objective modifies a noun, it is an *adjective modifier*.

**A predicate objective is a noun used immediately after a direct object to complete the predicate and to modify the direct object.**

**EXAMPLES:**—They appointed Franklin *special envoy* to France. The boys chose Tom *captain*. The club elected Mrs. Andrews *secretary*. I always thought him a *scholar*. Do you call this *summer*?

## Oral Exercise

From the following, select *predicate objectives*, and tell how each is used in the sentence:—

1. The heralds proclaimed Lady Rowena the Queen of Beauty and of Love.
2. Cedric believed Athelstane the rightful heir to the throne.

3. Mr. Cole's experience renders him a suitable man for the office.
4. Bring forth the royal diadem and crown Him Lord of all.
5. The baseball team appointed Ralph umpire.
6. Silas Marner named the child Eppie.
7. Aim to make yourself a good citizen.

NOTE:—A *predicate adjective* used in a similar way is called an *objective predicate adjective*; as, "Autumn paints the leaves *yellow* and *red*." "Do you call that *right*?"

### REVIEW

A noun or pronoun is in the *objective case* when it is used—

1. As the *direct object* of a verb: "Obey your *parents*."
2. As the *indirect object* of a verb: "Will you show *me* the way?"
3. As the object of a preposition: "You must stay at *home*."
4. As an adverbial modifier of a verb: "It weighs a *pound*."
5. As an appositive modifying a word in the objective case: "We read 'Evangeline, a *tale* of Acadie.'"
6. As a predicate objective: "He called them Hiawatha's *brothers*."

### Written Exercise

1. From the following sentences, select nouns and pronouns in the objective case, and write them in columns under their proper headings:—

1. My country 'tis of thee,  
Sweet land of liberty,  
Of thee I sing.

2. Aye, call it holy ground,  
The soil where first they trod.

3. The soldiers worked all night digging trenches.

4. General Putnam told his men not to fire until they could see the whites of the enemies' eyes.

5. Prescott commanded the patriots at Bunker Hill.

6. The Continental Congress appointed Washington Commander in Chief of the American Army.

7. The people elected him President of the United States.

2. Analyze the above sentences, and tell whether each is simple, complex, or compound. See Lessons XLVIII, LVI, and LIX.

### LXX. CASE OF APPOSITIVES

**Preparatory Review:** What is an appositive?

1. *Michael*, the *fiddler*, came to the party.
2. It was *Basil*, the *blacksmith*.
3. O *Albert*, my *boy*, what have you done?

The noun *fiddler* is an appositive modifier of the noun *Michael*. In what case is *Michael*? Why? How is *blacksmith* used in the second sentence? In what case is *Basil*? Why? How is *boy* used in the third sentence? In what case is *Albert*? Why?

1. *An appositive is in the nominative case when it modifies a noun in the nominative case.*

**EXAMPLE:**— My dear sister *Mary*, your friend *Alice* will be the leading lady, *Mrs. Wiggs*, at our theater next week.

*Mary* is an appositive modifier of *sister*, a compellative; *Alice* is an appositive modifier of *friend*, a subject; and *Mrs. Wiggs* is an appositive modifier of *lady*, a predicate noun. Hence, these appositives are in the nominative case.

2. *An appositive is in the objective case when it modifies a noun in the objective case.*

EXAMPLE: — I took it to my *aunt, Mrs. Allen*.

*Mrs. Allen* is in the objective case, because *aunt*, which it modifies, is in the objective case.

3. *An appositive is in the possessive case when it modifies a noun in the possessive case.*

EXAMPLE: — I have your *cousin Henry's* pencil.

*Henry's* and *cousin* are both in the possessive case. Observe that the sign of the possessive is added *only to the last name* of the phrase. So, also, we say, *Milton the blind poet's daughters*.

**Appositives are in the same case as the nouns that they modify.**

### Oral Exercise

Tell the case of the appositives in the following sentences: —

1. Louisa Alcott, the author, wrote *Under the Lilacs*.
2. He told us boys the story.
3. We sent his dog Jip home.
4. Judge Holmes is a son of Holmes, the poet.
5. The poet Browning's wife was a poetess.
6. America, my native land, I love thee!

### Written Exercise — Review

Analyze the fourth sentence in the "Written Exercise," page 231.

### LXXI. PARSING OF NOUNS

In our study of grammar, we have learned various facts about words. For instance, concerning the noun, we have studied its **kind**, — *common, proper, abstract, collective*; its

**number** — *singular, plural*; its **gender** — *masculine, feminine, neuter, common*; its **case** — *nominative, possessive, objective*, depending upon its *use as subject, predicate noun, compellative, direct object of verb, indirect object of verb, object of preposition, or possessive modifier*.

When we tell *all the facts* that we know concerning any word, as used in a sentence, we are said to **parse** the word. Thus, when we describe a noun by telling the facts noted above (and others that we shall learn as we progress in our study of grammar), we *parse* the noun.

In the sentence, *Apricots grow in California*, the nouns are parsed thus : —

*Apricots* is a common noun, of the plural number, neuter gender, and nominative case. It is used as the subject of the sentence.

*California* is a proper noun, of the singular number, neuter gender, and objective case. It is the object of the preposition *in*.

### Oral Exercise

Parse the nouns in the sentences under "Written Exercise," page 219.

## LXXII. PERSONAL PRONOUNS—DEFINED AND ILLUSTRATED

**Preparatory Review :** What is a pronoun? What is the antecedent of a pronoun?

*I* have read the story to *you*, and *you* may read *it* to *them*, if *they* wish *it*.

Point out the pronouns in the sentence. Which of them refers to *the person speaking*? How can you tell? To the person *spoken to*? What shows this? To the person or thing *spoken of*? What tells you so?

A pronoun denoting the *speaker* is said to be in the *first person*; as, *I, my, mine, me, we, our, us*.

A pronoun denoting the person *spoken to* is in the *second person*; as, *thou, you, your, yours*.

A pronoun denoting the person or thing *spoken of* is in the *third person*; as, *he, his, him, she, her, hers, it, its, they, their, theirs, them*.

Pronouns that show by their form (spelling) whether they denote *first, second, or third person*, are called **personal pronouns**.

Because pronouns stand for nouns, they are very much like nouns in their grammatical relations. They may be subjects, objects of verbs and prepositions, or possessive modifiers.

### Oral Exercise

Point out all the *personal pronouns* in Lesson 45, page 55, *An Observation Lesson*, and tell the *person* of each.

**A personal pronoun is one that shows by its form whether it stands for the speaker, the person spoken to, or the person or thing spoken of.**

### LXXIII. PERSON OF NOUNS

Nouns are usually in the *third person*. When we speak of ourselves, or when we speak to others, we make use of pronouns; as, *I* am writing a letter. *We* are busy studying. *You* may be excused from writing.

If we do use our names in speaking, as, "I, *John Wilson*, am the guilty party," the proper name is in the *first person*. If we address some one or something, using the name, that name is a noun in the *second person*. EXAM-



PLES: *Mr. Williams*, I am glad to see you. *Sancho*, my good *dog*, come here.

As nouns are not inflected to express different persons, this property of nouns is unimportant, and is not usually included in the parsing.

#### LXXIV. DECLENSION OF PERSONAL PRONOUNS

When we state the different person, number, gender, and case forms of a pronoun, we are said to *decline* the pronoun. A statement of such forms is called **declension**.

	SINGULAR NUMBER		
	<i>Nominative</i>	<i>Possessive</i>	<i>Objective</i>
<i>1st person</i>	I	my ( <i>or mine</i> )	me
<i>2d person</i>	thou	thy ( <i>or thine</i> )	thee
<i>3d person</i>			
<i>masculine</i>	he	his	him
<i>feminine</i>	she	her ( <i>or hers</i> )	her
<i>neuter</i>	it	its	it
	PLURAL NUMBER		
<i>1st person</i>	we	our ( <i>or ours</i> )	us
<i>2d person</i>	you	your ( <i>or yours</i> )	you
<i>3d person</i>	they	their ( <i>or theirs</i> )	them

Notice that *the possessive case of personal pronouns has no apostrophe*.

Memorize the declension of personal pronouns as given above.

#### LXXV. COMPOUND PERSONAL PRONOUNS

The syllable *self* or *selves* may be added to some of the personal pronouns, as, *myself*, *themselves*, making what are called **compound personal pronouns**.

From the declension of personal pronouns in the pre-

vicious lesson, select those that may take this form, and *write their corresponding compound forms*.

The compound personal pronoun sometimes is used as an appositive for emphasis; as, "Ezekiel *himself* caught the woodchuck." "I *myself* did it." Such a pronoun may be used as the object of a verb or of a preposition; as, "He *hurt himself*." "She went *by herself*."

The compound personal pronouns are not used in the possessive case.

### Oral Exercise

Fill the blanks with *compound personal pronouns*:—

1. He found — in the dark.
2. You — are responsible.
3. She talks to —.
4. I can make — do it.
5. Keep — in the love of God.
6. Place — at the lattice, Rebecca.
7. How does he bear —?
8. I can scarcely see the man —.
9. I would that I — were there.
10. He raised — from the couch.

### Written Exercise

Write sentences, using all the compound personal pronouns as *appositives*. Write other sentences, using them as *objects of verbs* or of *prepositions*.

## LXXVI. AGREEMENT OF PRONOUNS WITH THEIR ANTECEDENTS

Tell the antecedent of each pronoun in the following selection:—

Front-de-Bœuf made a signal for the slaves to approach. *He* spoke to *them* apart, and in *their* own language. *He* also had been in

Palestine, where, perhaps, *he* had learned *his* lesson of cruelty. The Saracens produced a quantity of charcoal from *their* baskets.

“Seest *thou*,” said *he* to Isaac, “that range of iron bars? On that *thou* shalt lie. *One* of these slaves shall maintain the fire beneath *thee*. Choose between this bed and the payment of a thousand pounds of silver to *me*.” “It is impossible that *your* purpose can be real,” exclaimed the miserable Jew.

**A pronoun must agree with its antecedent in person, number, and gender.**

Give the person, number, and gender of each pronoun in the above selection.

NOTE:—In such sentences as, *It rains, It is cold, It does not matter*, the word *It* does not stand for any particular noun, but is used merely to introduce the sentence. Here *It* is an expletive (used merely to *fill out* the sentence). The expletive *it* has no antecedent. What other expletive do you know? (See page 207.)

### REVIEW

Parse all the nouns and pronouns in the selection at the beginning of this lesson.

### Written Exercise

Write thoughtful sentences, using the personal pronouns in all their different forms. Let the *antecedent* of each be expressed.

### Oral Exercise

Fill each blank with a personal pronoun, and give the reason for its *case*:—

1. He is younger than —.
2. Her brother is not as old as —.
3. Come with mother and —.
4. John and — will go.
5. Francis and — will study together.

6. Who gave Tom and — money ?
7. Did you see Carl and — ?
8. She is a better scholar than —.
9. I knew it was —.
10. Was it — you saw ?
11. I saw — or her sister.
12. Between you and — there can be no trouble.
13. Will you and — come again ?
14. Men like John and — should do right.
15. Could it be — I saw ?
16. Not many children do as well as —.
17. No one could drive — or —
18. Did you ever see — and — dance ?
19. — and — ran like deer.
20. Who is so unfortunate as —

### Written Exercise

Analyze the sentences above, as completed.

## LXXVII. DEMONSTRATIVE PRONOUNS

**Preparatory Review :** What is a pronoun ?

Note carefully the use of the italicized words below :—

1. *This* is a true story, but *that* is a fable.
2. *These* are interesting stories, and *those* are not.

What is the subject in each clause ? What does it represent ? Does the word *this* name the thing ? What part of speech is it ? What is its special use ?

A pronoun that *points out* some particular person or thing is called a **demonstrative pronoun**. (*Demonstrative* means *pointing out*.) There are but two demonstrative pronouns in the language, and they are inflected for *number* only: singular, *this* and *that* ; plural, *these* and *those*.

*This* and *these* refer to persons or things *near at hand* ;

*that* and *those* refer to persons or things *farther away*. Be careful to distinguish demonstrative *pronouns* from demonstrative *adjectives*, which are the same words used in a different way. The adjective is used *with a noun*, the pronoun is not.

EXAMPLE:—*This* is the best way (pronoun). *This* way is best (adjective).

A demonstrative pronoun is one that points out the person or thing referred to.

### Oral Exercise

Make sentences about your school, using *demonstrative pronouns*.

### LXXVIII. INDEFINITE PRONOUNS

Examine each italicized word in the following sentences:—

1. *Either* of the stories will be pleasing.
2. *All* is well.
3. *Neither* knew of the discovery.

What does *Either* stand for? *All*? *Neither*? What part of speech is each of these words? How does it differ in use from the demonstrative pronoun?

These words, which stand for nouns, and point out persons or things *indefinitely*, are called **indefinite pronouns**.

The most common indefinite pronouns are—*all, another, any, both, each, each other, either, few, foremost, many, most, much, neither, none, one, one another, other, several, some, such*.

*Either* and *neither* are always in the singular number.

*Each other* and *one another* are called **reciprocal pronouns**. What does *reciprocal* mean?

**EXAMPLES:**—Damon and Pythias loved *each other*. Little children, love *one another*.

Like demonstrative pronouns, the indefinite pronouns become adjectives when they are used to modify nouns. Both the demonstrative and the indefinite pronouns often are called *adjective* pronouns.

*One, other, and another* add an *apostrophe* and *s* to form the possessive case; as, "Teach me to feel *another's* woe."

### Oral Exercise

1. Select the *indefinite pronouns* from the following exercise, tell the case of each, and give your reasons.
2. Analyze sentences 1, 2, 4, and 6.
  1. When all was ready, each took his place in the lists.
  2. None were lacking to the number.
  3. Each met the other nobly.
  4. Some were fearful for the Templar.
  5. Some shouted for Ivanhoe.
  6. No one expected Ivanhoe to win in the lists.
  7. Great was the surprise of all when Rowena crowned Ivanhoe.
  8. Neither was sure that Cedric did not recognize his son.

**An indefinite pronoun is one that points out a person or thing indefinitely.**

### REVIEW

#### Written and Oral

1. From the following sentences, make separate lists of all the kinds of pronouns (*personal, demonstrative, indefinite*) that you have studied.

May posterity curse me if I follow not with the foremost.

Two were instantly shot with crossbow bolts, and two more fell into the moat.

The others retreated back into the barbican.

The archers showered their arrows upon the barbican, distracting the attention of those by whom they were manned.

“Shame on ye all!” cried De Bracy. “Do ye call yourselves crossbowmen, and let these two dogs keep their station under the walls of the castle?”

Locksley was the first who was aware of the red flag on the tower.

“One effort, and the place is ours!”

He sent a shaft right through the breast of one of the men-at-arms.

The Templar cried, “All is lost, De Bracy; the castle burns. It is all in a light flame on the other side.”

“What is to be done?” said De Bracy.

“Be assured we shall defend ourselves until we are relieved,” said the Templar.

Two of the foremost instantly fell.

2. Analyze the sentences in the above exercise, making use of the diagram.

3. Parse the pronouns.

## LXXIX. CONJUNCTIVE PRONOUNS

**Preparatory Review:** What is a pronoun? What is a personal pronoun? What is a conjunction? What is a clause? An adjective clause?

Ivanhoe was a knight *who* went on a crusade with Richard.

What is the antecedent of the pronoun *who*? What do we call such a group of words as that beginning with *who*? Is it dependent or independent? What word connects the clause with the rest of the sentence? How is the clause used in the sentence?

Thus we find that the word *who* does not only the work of a *pronoun*, but it does also the work of a *connective*. We

call such words **conjunctive pronouns**. They are often called *relative pronouns*. The conjunctive pronouns are — *who, which, what, that*, and sometimes *as*. A conjunctive pronoun is used to introduce a dependent clause.

A conjunctive pronoun is one that connects a dependent clause, of which it forms a part, with the word that the clause modifies; as, He *who* hesitates is lost.

The word that the dependent clause modifies is the antecedent of the conjunctive pronoun.

### Oral Exercise

1. In the following sentences, select the *conjunctive pronouns*, name their *antecedents*, and tell *what they connect*. Tell also what *each dependent clause*, introduced by a conjunctive pronoun, *modifies*.

2. Find the *personal pronouns*, and name their *antecedents*: —

1. All the people who lived near Ashby were to attend the tournament.

2. Hither, too, came Prince John, who was attended by a splendid cavalcade.

3. His horse, which was spirited and high-mettled, caracoled within the lists.

4. As he rode by, Prince John noticed some commotion, which was caused by the ambitious movement of Isaac, the Jew, who desired to obtain one of the higher places.

5. He was attracted by the Jew's beautiful daughter, who clung close to her aged father.

6. It was her beauty, which rivaled that of the fairest Saxon maidens, that attracted the attention of Prince John.

7. Her person was well adorned by the Eastern dress that she wore.



## PARSING OF CONJUNCTIVE PRONOUNS

In the following, name two conjunctive pronouns:—

As he rode by, Prince John noticed some commotion, which was caused by the ambitious movement of Isaac, the Jew, who desired to obtain one of the higher places.

What is the antecedent of each conjunctive pronoun? What is the number, person, and gender of *commotion*? Of *Isaac*?

The *number*, *person*, and *gender* of a conjunctive pronoun are *the same as* the number, person, and gender of its *antecedent*.

What is the subject of the clause, *which was caused by the ambitious movement of Isaac, the Jew*? What is the case of *which*?

A conjunctive pronoun *does not change its form* to denote any change of person, number, or gender, as a personal pronoun does. Its *case* must be determined by *its use in the sentence*.

The case of a conjunctive pronoun is determined by its use in the sentence.

A conjunctive pronoun agrees with its antecedent in person, number, and gender.

Parse each conjunctive pronoun in the sentences given in the "Oral Exercise" on page 270, by telling its person, number, gender, agreement with antecedent, and its case (with reasons therefor).

USE OF *Who*, *Which*, *That*, AND *What*

The conjunctive pronoun *who* is inflected to show the *possessive* and the *objective* case; *which* is inflected to show the *possessive* case only.

<i>Nominative</i>	<i>Possessive</i>	<i>Objective</i>
who	whose	whom
which	whose	which

*Who*, with its inflected forms, is used generally in speaking of *persons*; as, "The man *who* owned the armor was a stranger to Ivanhoe."

*Which* is used in speaking of *lower animals* and *things*; as, "Henry saw a bird, *which* he thought was a grosbeak." "There was a large garden, *which* was only half cultivated."

*That* is used in speaking of either *persons* or *things*; as, "The Jew *that* lent Ivanhoe the horse was Isaac's friend." "I saw a multitude of men and horses that were ready to charge."

*What* is used only in referring to *things*; as, "He went to see *what* had happened." *What* is equivalent to *that which*, and includes its antecedent within itself. It never has an antecedent expressed; as, "I do not understand *what* (that which) he tried to explain."

### Oral Exercise

Supply *conjunctive pronouns* in place of the following blanks. Give a reason for your choice. Tell *person, number, gender, and case* of each conjunctive pronoun.

The Palmer was Ivanhoe, — had disguised himself. He decided to take part in the tournament, — was to be held at Ashby. This was a means by — he hoped to overcome the Templar, — remarks at their previous meeting had offended him. He did not know — he could do to procure a horse. The mule — he rode from Cedric's house would not do. The Jew helped him to get both horse and armor — would be suitable.

1. He is not a man — I respect. 2. The child — I know loves animals. 3. Do you know the man — umbrella I have taken? 4. I know a man — I think will do the work. 5. We

enjoy those — we find interested in us. 6. She was not a person — I supposed could do that work.

### Exercise — Written Analysis

When you have supplied pronouns in the Oral Exercise above, *analyze the sentences by use of the diagram.*

### COMPOUND CONJUNCTIVE PRONOUNS

The conjunctive pronouns *who*, *which*, *what*, by the addition of *ever* or *soever*, form the **compound conjunctive pronouns**, *whoever*, *whatsoever*, *whichever*, etc. They are often used for emphasis, and are found in solemn language, as in the Bible. They may have no antecedents expressed, but, like the conjunctive pronoun *what*, represent both pronoun and antecedent in themselves; as, "*Whoever* enjoys stories will like to read *Ivanhoe*." In this sentence, *whoever enjoys stories* is a noun clause used as subject of the sentence; *whoever* is used as the subject of *enjoys*. Change *whoever* to *he who*, and parse the two words.

Compound conjunctive pronouns are pronouns formed by annexing *ever* or *soever* to *who*, *which*, and *what*.

### Oral Exercise

Use five *compound conjunctive pronouns* in sentences. Give the construction of each.

### CONJUNCTIVE ADJECTIVES

1. Call me by whatever name you wish.
2. He will give you whichever flower you like.
3. I do not know what book is best.

In these sentences, it will be seen that the words *what*.

*ever*, *whichever*, and *what* are used like adjectives to modify nouns. They are used also to connect dependent clauses with the rest of the sentence. They are called **conjunctive adjectives**, and should not be confused with conjunctive pronouns, which are not followed by nouns.

### LXXX. INTERROGATIVE PRONOUNS AND INTERROGATIVE ADJECTIVES

**Preparatory Review :** What is a conjunctive pronoun? How many uses has it? What is a personal pronoun? What kind of sentences are these?

1. *Who* wrote this story?
2. *What* have we here?
3. *Which* do you like best?
4. *Whom* have you chosen?

What class of pronouns do the words in italics resemble in form? What special purpose do they serve in these sentences? The pronouns *who*, *what*, and *which*, when used to ask questions, are called **interrogative pronouns**.

An interrogative pronoun is a pronoun used in asking a question.

#### Oral Exercise

Ask five questions, using *interrogative pronouns*.

#### Written Exercise

1. Use an interrogative pronoun, first, as a subject; second, as the object of a verb; and third, as the object of a préposition. State the case of each pronoun.

2. Fill each blank with a suitable interrogative pronoun, and give a reason for your choice. Analyze the sentences:—

1. — wrote that story? 2. By — was the story written?
3. — shall I give it to? 4. — did it? 5. — have you there?
6. — do they expect? 7. — is mine? 8. For — does the pronoun stand?
9. — shall we call guilty?
10. For — are you waiting?

### INTERROGATIVE ADJECTIVES

*Whose, which, what*, followed by nouns in asking questions, are **interrogative adjectives**; as, "*What* bird sings 'More wet'?"

Point out the *interrogative adjectives* in these sentences, and tell what each modifies:—

1. Which state is largest?
2. What time is it?
3. For which one is this intended?
4. To what family does the cherry tree belong?
5. For what purpose is it made?
6. At which station do we stop?
7. Whose glove is this?
8. At whose house is the actress staying?

Ask many questions, using *interrogative pronouns* and *interrogative adjectives*.

### LXXXI. REVIEW — PRONOUNS

1. Select every pronoun in the following, explain its kind, and parse:—

What is to be done? In what way can one attack it? One has to deal with a projectile which thinks, which seems to possess ideas, and which changes its direction in an instant.

It was the fault of the chief gunner, who had neglected to fasten the gun securely in place.

The cannon dashed into a knot of men, four of whom it crushed at the first blow. The enormous cannon was left alone. She could do what she willed.

The captain and the lieutenant stopped at the head of the stairs and remained looking down on the deck. Some one pushed them aside and descended. It was their passenger, the peasant, the man of whom they had been speaking the moment before.

The sailors threw down on to the deck everything which could check the mad rush of the gun, — mattresses and bales of paper, of which the ship carried a full cargo. But what could these avail?

The gunner whose negligence had caused the accident fought with the cannon. Sometimes, even, it was the man who attacked the cannon.

It was ended. The man had conquered. The gunner saluted the old man. "Sir," he said, "you have saved my life."

—Adapted from *Ninety-Three* by VICTOR HUGO.

2. Analyze the sentences in the last two paragraphs.

3. In the following sentences, choose the correct form of pronoun, and give the reason for your choice: —

1. I know that it was (her, she).
2. I believe it is (her, she).
3. (Who, whom) did you see?
4. Was it (she, him) or (her, she)?
5. We were sure that it was (her, she).
6. We supposed it was (her, she).
7. Do you suppose that it is (they, them)?
8. I know (whom, who) it is for.
9. I know (whom, who) it was.

## LXXXII. COMPARISON OF ADJECTIVES

1. Jack West was a tall young man. 2. Philip, his brother, was younger than Jack, but he was taller. 3. When Philip entered college, and tried to play on the football team, he was the tallest and youngest boy in his class.

In the first sentence, name the descriptive adjectives and tell what they modify. Is any comparison made?

In the second sentence, what two persons are compared? How are they compared? What adjectives show the comparison? How?

An adjective may show that *two objects* have been compared as to some *quality*, and that one of them possesses *more* or *less* of the quality than does the other.

EXAMPLE:— Philip is *taller* and *younger* than Jack.

In the third sentence, the adjectives *tallest* and *youngest* show a comparison. Who possessed these qualities to the greatest degree as compared with every boy in his whole class? In this case, more than two persons are compared.

An adjective may show that *more than two objects* have been compared as to some quality, and that one of them possesses the quality to the *greatest* or the *least degree* as compared with every one of the others.

EXAMPLE:— Philip is the *tallest* and the *youngest* of all the boys in his class.

**Comparison, in an adjective, is a change of form to express different degrees of a quality or quantity.**

Some adjectives have *different forms* to denote different degrees of a quality; as, *hard, harder, hardest*.

Some adjectives are used with the adverbs *more* and *most* to denote the different degrees of comparison; as, *probable, more probable, most probable*.

The *simple* form of an adjective, without comparison, is called the **positive degree**; as, *tall, young, many*.

The form of an adjective which shows that one object has *more* or *less* of a quality than another has, is called the **comparative degree**; as, *taller, younger, more*.

The form of an adjective that shows that one object has the *most* or the *least* of a quality expressed when *three or more* objects are compared, is called the **superlative degree**; as, *tallest, youngest, most*.

Adjectives may be compared thus:—

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
tall	taller	tallest
lovely	lovelier	loveliest

Adjectives of one syllable, and a few of two syllables, form their comparative by adding *er* to the positive. They form their superlative by adding *est* to the positive; as, *bright, brighter, brightest; juicy, juicier, juiciest* (changing *y* to *i*).

Compare the following adjectives: *young, high, strong, smooth, heavy, pretty, gentle, small, large, light, tiny, funny*.

Compare and tell the degree of comparison of each adjective in the following sentences:—

1. Grace is more beautiful than Jane.
2. She is the most beautiful girl in that group.
3. In drawing, Mary is less talented than her sister.
4. She is the least skillful of any pupil in her class.

Read the first and second sentences. Notice that with the adjective *beautiful* it would not sound well to add *er* to the positive to make the comparative; so the comparative is formed by using the word *more* with the simple form. How is the superlative degree formed?

In the third sentence, how many people are compared? We know that one person possesses *less* of the quality expressed by the word *talented* than does the other. What degree of comparison is expressed? In this case, how is the comparative degree formed?



In the fourth sentence, we wish to show that *Mary* has *less* of the quality expressed by the word *skillful* than has *any one* in her class. How is the superlative degree formed in this case?

With most adjectives of two syllables or more, to form the comparative and the superlative degree, we use the words *more* or *less*, *most* or *least*, with the simple form of the adjective.

### IRREGULAR COMPARISONS

Some adjectives are compared *irregularly*, and the comparison of each should be memorized.

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good } well }	better	best
bad } evil } ill }	worse	worst
fore	former	{ foremost { first
little } less }	less } lesser }	least
many } much } some }	more	most
old	{ older { elder	{ oldest { eldest
near	nearer	{ nearest { next
late	{ later { latter	{ latest { last
far	{ farther { further	{ farthest { furthest

Some adjectives express qualities that do not exist in different degrees; as, *square, straight, round, full*. These adjectives should not be compared. We should say *more nearly square, most nearly round*, not *squarer, rounder*.

The positive degree expresses a quality or quantity without comparison.

The comparative degree shows that two objects have been compared, and that one object possesses a certain quality or quantity in a higher or lower degree than does the other object.

The superlative degree shows that three or more objects have been compared, and that one of them possesses a certain quality or quantity to the greatest or the least degree.

### Written Exercise

1. Use the following adjectives in sentences, and tell what *degree of comparison* each expresses.

NOTE:—Be careful not to use the superlative degree when only two persons or things are compared.

intelligent	more intelligent	taller	better
most beautiful	less abundant	uglier	pretty
least selfish	prettiest	last	elder

2. Select the descriptive adjectives on page 52, Lesson 43, and compare each.

### LXXXIII. COMPARISON OF ADVERBS

Some adverbs are compared like adjectives. A few add *er* and *est*; as *fast, faster, fastest*. Many are compared by using the words *more* and *most*, or *less* and *least*; as, *neatly, more or less neatly, most or least neatly*.

There are three degrees of comparison (positive, comparative, superlative), as with adjectives.

The following list contains adverbs that are *irregular* in comparison:—

<i>Pos.</i>	<i>Compar.</i>	<i>Superl.</i>	<i>Pos.</i>	<i>Compar.</i>	<i>Superl.</i>
far	farther	furthest	little	less	least
forth	further	furthest	much	more	most
ill	worse	worst	near	nearer	{ nearest next
well	better	best			

A large number of adverbs, from their meaning, do not admit of comparison, such as *here, now, then, very, almost, etc*

### Oral Exercise

Compare the following adverbs:—

eagerly	early	often	especially
merrily	directly	fully	frequently
seldom	sweetly	nearly	comfortably

### Written Exercise

1. Copy the following adverbs, and, from memory, write their three degrees of comparison:—

most	far	late	ill	best
forth	less	near	rather	next

2. Analyze the four sentences given on page 278.

### LXXXIV. VOICE—ACTIVE AND PASSIVE

1. A boy made this kite.
2. This kite was made by a boy.

What is the subject of the first sentence? Does the subject name the *doer* or the *receiver* of the action? What is the verb?

What is the subject of the second sentence? Does the subject name the doer or the receiver of the action? What is the verb?

Note the two forms of the verb, *made* and *was made*, to show these two different conditions of the subject.

A verb is in the **active voice** when its subject names the *doer*; as, The farmer *is gathering* the corn. (*Active* means *acting* or *doing*.)

A verb is in the **passive voice** when its subject names the *receiver* of the action; as, The corn *is being gathered* by the farmer. (Find the meaning of *passive* in your dictionary.)

**Voice** is the power of a verb to show whether the subject is the doer or the receiver of the action expressed by the verb:

The boy *caught* a fish (active voice).

The fish *was caught* by the boy (passive voice).

Observe that the *object* of the verb in the active voice becomes the subject of the passive form. Hence an *intransitive verb cannot have a passive voice*, because the verb has no *object* in the active voice to become the subject of the passive form.

### Oral Exercise

1. Give the *voice* of each verb in the following sentences, and tell why the verb is active or passive:—

1. All the books have been taken.
2. Joseph mailed the letter this morning.
3. I heard the bobolinks singing.
4. Our flag will be raised on the seventeenth of June.
5. Lightning struck our barn last night.
6. She taught me to read.
7. They were mended by me.

8. He will meet you.
9. It amuses her.
10. You have been found out by us.

2. Use in sentences the *active* and the *passive voice* of each of these verbs and verb phrases :—

is cooking	sewed	wrote	brought	is carrying
will be shut	burned	is eaten	was seen	has been learned

### Written Exercise

1. Change each verb to the *active* or the *passive voice* without changing the meaning of the sentence :—

1. Louisiana was sold by France in 1803.
  2. The morning dew mirrored a million suns.
  3. Young men are incited to a noble career by such an example.
  4. The region of the Catskills was ruled over by an old squaw spirit.
  5. Not all its snow could quench our hearth fire's ruddy glow.
  6. A band of exiles moored their bark on the wild New England shore.
  7. I climbed the dark brow of the mighty Helvellyn.
  8. Many a chapel bell the hour is telling.
  9. For so the whole round earth is every way  
Bound by gold chains about the feet of God.
  10. Ichabod approached the fearful tree.
  11. The name Tarrytown was given to the place by the good housewives of the neighboring country.
2. Analyze the last two sentences by use of the diagram.

### LXXXV. VERBAL NOUNS

**Preparatory Review:** What is a verb? What does it express? For what is it used? What is a noun? For what may it be used?

Consider the words ending in *ing* in the following sentences :—

1. *Sewing* is a useful art.
2. *Playing* ball is a good exercise.
3. Boys enjoy *camping* out.
4. *Seeing* is *believing*.
5. Her mother objected to her *going*.

From what part of speech is *Sewing* formed? How?

From what part of speech is each of the other italicized words formed?

1. How is *Sewing* used in the first sentence? It is what part of speech?

2. How is *ball* related to *Playing*? What part of speech takes an object?

3. How is *camping* used? What modifies it?

4. How is *believing* used? What part of speech is it?

5. How is *going* used? It is what part of speech?

Thus we find that all these nouns have certain characteristics :—

(1) They are formed by adding *ing* to the root of the verb.

(2) They are nouns, because they are used as subjects of verbs, as objects of verbs or of prepositions, and as predicate nouns.

(3) They are like verbs, because they may take objects and may be modified by adverbs.

Such words are called **verbal nouns**.

### Oral Exercise

1. Add *ing* to the following verb roots, and use the words thus formed as verbal nouns :—

sing	read	bark	sew	travel
walk	cook	laugh	make	write

2. Point out the *verbal nouns*, and tell how each is used as a *noun*, and also how it resembles a *verb*:—

1. You will grow strong after being in the fresh air.
2. Giving to the poor is lending to the Lord.
3. Insist upon traveling by water.
4. Have you ever tried playing golf?
5. His physician forbade his hurrying after eating.
6. How do you like Nordica's singing?
7. The clerk has finished counting the money.
8. Farrar's singing is very delightful.
9. Sweeping is as good exercise for women as playing golf is.

#### ERRORS TO BE AVOIDED IN THE USE OF VERBAL NOUNS

Since the verbal noun is a *noun*, a modifying noun or pronoun placed before it *must be in the possessive case*, not in the objective.

1. I call to mind *his running* very rapidly (not, *him running*).
2. His absence in Europe prevented *their seeing* him again (not, *them seeing him again*).
3. How do you enjoy the *glee club's singing*? (not, *the glee club singing*).
4. I heard of *his hunting* in the African jungles.

#### Oral Exercise

Tell which of the following forms is correct, and give a reason:—

1. Don't you remember (me, my) correcting that mistake?
2. What is the need of (your, you) leaving home?
3. Have you heard of (Mary, Mary's) writing a book?
4. Will you trust to (me, my) locking up the safe?
5. There is no sense in (me, my) entertaining beyond my means.
6. I found (him, his) experimenting with wireless telegraphy.

7. The men were opposed to (his, him) joining their club.
8. (You, your) successful substituting will give you confidence.
- 9 I admired (him, his) giving to the poor.
10. We wondered at (his, him) acting so strangely.
11. His mother was surprised at (his, him) finishing the work so quickly.

### LXXXVI. PARTICIPLES

**Preparatory Review:** What is a verb? What is an adjective? What parts of speech may take objects? What parts of speech may modify verbs?

I saw William diligently *mowing* the lawn.

In the above sentence, what is the predicate verb? What other word in the sentence is formed from a verb? From what verb? How is it formed? What is the relation of the word *lawn* to the word *mowing*? (*Mowing* what?) What does the adverb *diligently* modify?

You have learned already that transitive verbs take objects, and that they may be modified by adverbs. As *mowing* expresses action, as it takes an object, and as it is modified by an adverb, *diligently*, it resembles what part of speech?

What does the word *mowing* modify? (*Who* is mowing?) Since *mowing* modifies a noun (*William*), what part of speech does it resemble?

The balloon, *torn* by the wind, descended.

In the above sentence, how is the word *torn* used? From what verb is it formed? Does it express action or state? How is it modified?

Thus we find that such a word as *mowing*, or *torn*, is somewhat like a verb and somewhat like an adjective. Because it resembles two parts of speech, it is called a



**participle**, signifying that it is *part verb* and *part adjective*. It is also called a **verbal adjective**. Can you think of a reason why *verbal adjective* is a good name for it?

It may be followed by an *object*, like a verb, and it modifies a noun or pronoun, like an *adjective*.

### Oral Exercise

In the following sentences, find the *participles*, and tell how they resemble both *verbs* and *adjectives*:—

1. The children heard the orioles singing their morning songs.
2. The regiment, moving the battery to the hill, renews the engagement.
3. The camels, loaded with rich goods, picked their way slowly over the desert.
4. When we visited our trap, we found a poor hedgehog caught by his paw.
5. A penny given willingly is of greater value than a pound given grudgingly.

A participle, or verbal adjective, is a form of the verb expressing action or state, and used to modify a noun or a pronoun; as, "I saw a *flying* squirrel."

Examine the participles in the sentences of the Oral Exercise above to find which of the participles express incomplete action, and which express action completed, thus:—

In the first sentence, at the time when *the children heard the orioles singing*, was the *singing* completed? In the third sentence, when *the camels picked their way*, was the loading going on, or had it been finished?

We find that participles may be divided into two classes: (1) participles that denote *incomplete action* or *condition*, and (2) participles that denote *completed action* or *condition*.

The first are called *present or imperfect participles*, and the second are called *past participles*. Why are they so called?

A present participle is one that represents an action or condition as going on at the time referred to, or as incomplete.

A past participle is one that represents an action or condition as past and completed.

The *present* participle always ends in *ing*; as, *singing, moving, mowing*.

The *past* participle commonly is formed by adding *ed* to the root; as, *jump ed, defeat ed, crush ed*. Some verbs form their past participles irregularly; as, *go, gone; write, written*. These *irregular forms* may be found in the Tables of Irregular Verbs, page 310.

*Being, having, and having been*, combined with participles, form *participle phrases*; as, *being broken, having broken, having been broken*.

NOTE:—The past participle may be used with the auxiliary, *have*, to form a verb phrase; as, *have broken, have written, have fallen*.

The verb phrase thus formed is used as a predicate verb, and the participle is considered as a part of the verb.

### Written Exercise

1. Form *present* and *past participles* from each of the following verbs, and use them to modify nouns or pronouns:—

EXAMPLE:—*Seeing* the crowd, I turned back. The boy, *filled* with joy, shouted “Ring!” *Dazed* by the sight, he stumbled.

see	know	paint	row	study	throw
grow	sleep	speak	strike	take	weave

2. Point out the *participles*, and tell what kind each is. Tell in what ways the participles resemble verbs, and in what way they resemble adjectives:—

1. The great tree, swaying fearfully, soon yielded to the blast.
2. The spider, spinning his web, was an inspiration to Robert Bruce.
3. Meanwhile Standish had noted the faces and figures of Indians Peeping, and creeping about from bush to tree in the forest.
4. Seeing the multitude, He went up into the mountain.
5. After three days' march, he came to an Indian encampment, pitched on the edge of the meadow.
6. Just before midnight, we saw the moon rising above the hills.
7. His schoolhouse was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copybooks, let in but little sunshine.
8. The evening fire had been kindled, built of the driftwood thrown on the sands.
9. All at once I saw a crowd, a host of golden daffodils, fluttering and dancing in the breeze.
10. Ten thousand saw I at a glance, tossing their heads in sprightly dance.
11. Seated one day at the organ, I was weary and ill at ease.
12. Piled in confusion lay the household goods of the peasants.
13. Echoed far o'er the fields came the roll of drums from the churchyard.
14. Smiling, she spake these words, then suddenly paused.
15. Thus for a while he stood, thinking of many things.
16. Alden lingered a little, musing alone on the shore.
17. Sometimes she lingered in towns, till, urged by the fever within, she would commence again her endless search.

## LXXXVII. REVIEW—VERBAL NOUNS AND PARTICIPLES

### Written Exercise

1. Select the *participles* and the *verbal nouns* in the sentences below:—

1. I found a plant answering the description.

2. Cyrus issued a decree authorizing the Jews' return.
  3. Night was made hideous by the howling of the wolves.
  4. The opposing armies were occupied with burning their dead.
  5. Linnæus knelt beside the mountain gorses, thanking God for their beauty.
  6. By insisting on our rights, we are sometimes losing the sense of duty.
  7. I had to laugh at Ned's washing the dishes.
  8. The small birds flutter, chirping and frolicking, from bush to bush.
  9. There was the noisy blue jay, in his gay light blue coat and white undervest, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.
  10. Ichabod prided himself on his dancing as much as on his singing.
  11. We were weary with watching.
  12. The habit of looking on the bright side of things is worth cultivating.
  13. The sweetness of forgiving is the secret of happiness.
2. Analyze the ninth sentence.

#### LXXXVIII. TENSE—DEFINED AND ILLUSTRATED

Tell whether present, past, or future time is referred to in each sentence below :—

- |                                   |                     |
|-----------------------------------|---------------------|
| 1. I write on paper.              | 4. He is good.      |
| 2. I wrote a letter to my friend. | 5. She was kind.    |
| 3. I shall write a story.         | 6. It will be dark. |

What word *shows the time* of the action or the condition expressed in each sentence? This power of the verb to show *time* is called **tense**. (*Tense* means *time*.)

What *time* is indicated by each of these verbs: *went*, *will turn*, *is running*, *shall be*, *was sitting*?

**Tense** is the power of a verb to show the time of an action or condition.

Verbs that show present time are in the **present tense**.

Present time commonly is shown by the *root form* of the verb (the form before which the word *to* may be used), as, "*Write*"; "*I see*"; "*We run*"; "*They walk*"; or, by the *root form with the suffix s*, as, "*He comes*."

Verbs that show past time are in the **past tense**.

Past time generally is shown by an *inflected* (see page 309) form of the verb; as, *wrote*, *saw*, *ran*, *walked*.

Verbs that show future time are in the **future tense**.

Future time generally is shown by a verb phrase composed of *shall* or *will* and the *root form* of the verb; as, *shall take*, *will try*.

PRESENT	PAST	FUTURE
I <i>work</i>	I <i>worked</i>	I <i>shall</i> or <i>will work</i>
You <i>see</i>	You <i>saw</i>	You <i>shall</i> or <i>will see</i>
We <i>run</i>	We <i>ran</i>	We <i>shall</i> or <i>will run</i>
They <i>taste</i>	They <i>tasted</i>	They <i>shall</i> or <i>will taste</i>

When an action is asserted as *in progress*, the **progressive form**, composed of the present participle preceded by a form of the verb *be*, is used; as, "*I am writing*," "*They had been running*," "*He will be sleeping*."

Give the three tenses of each of the above verbs in the *progressive form*: "*I am working*," etc.

Sometimes, in order to make an assertion emphatic, or in order to ask a question, or to express a negation, the *root form* is preceded by a form of the verb *do*; as, "*I do want to go*," "*Does it rain?*" "*He did not like it*." This is known as the **emphatic form**.

The emphatic form is used only in the present and the past tense: *I do work, I did work.*

What is the tense of *write*? *Writes*? *Wrote*? *Shall write*? *Will write*? When in doubt, add to the sentence in your mind, the word *now, yesterday, or to-morrow*; as, *I write* (now). *She wrote* (yesterday). *He will write* (tomorrow).

### Oral Exercise

Tell the *tense* of each verb: —

1. The wind scatters the leaves.
2. Winter will soon be here.
3. We trudged along the woodland path.
4. Squirrels were chattering in the trees.
5. Do I see a rabbit yonder?
6. I am looking for walnuts.
7. The boys shouted and ran.
8. Shall we climb the hill?
9. The little folks are getting tired.
10. Let us go home.

The present tense is the form of the verb that indicates present time; as, "Jefferson still *lives*."

The past tense is the form of the verb that indicates past time; as, "Lafayette *aided* Washington."

The future tense is the form of the verb that indicates future time; as, "Their names *will live* forever."

Shall and will are signs of the future tense.

In order to make past events appear clear and distinct, often they are represented as taking place at the present time; as, —

Grant *continues* his hammering campaign and *attacks* Lee.

Washington *crosses* the Delaware amid the floating cakes of ice.

This is called the **historical present**.

Make use of the *historical present* in sentences telling facts of history, and in relating a story that you have read.

### Written Exercise

1. In the following sentences, tell whether the tense is *present*, *past*, or *future*, and, if possible, change each sentence so that the verb will denote the two other kinds of time:—

1. I was looking at the airship.
  2. The boys and girls think that skating is great fun.
  3. I shall learn to skate next winter.
  4. Emerson thought clearly and spoke carefully.
  5. The dandelion grows everywhere.
  6. Do walk faster.
  7. Grandfather walks with a cane.
  8. The bluebird will come back in the early spring.
  9. The children will grow strong with good food and fresh air.
  10. The spider was spinning a delicate web.
  11. Water freezes at 32° Fahrenheit.
  12. The earth revolves once every twenty-four hours.
  13. Did you see the new moon?
2. Give the past tense of *drive*, *drinks*, *study*, *weeps*, *bites*, *forget*, *loses*, *sit*, *blows*, in the three forms.
3. Give the present tense of *began*, *broke*, *stood*, *did*, *rode*, *went*, *caught*, *dug*, *read*, *came*, in the three forms.
4. Analyze the first two sentences and parse the nouns.

### LXXXIX. USE OF *SHALL* AND *WILL*

Unless care is taken in speaking and in writing, mistakes will be made in the use of the auxiliaries *shall* and *will*. *Will* is often used when *shall* is called for. *Shall* is not often misused.

**Rule 1.** To express *futurity*, use *shall* in the *first person* singular and plural, and *will* in the *second* and *third persons*; thus "I *shall* go," "You *will* win," "They *will* try."

**Rule 2.** To express *determination or promise*, use *will* in the *first person* singular and plural, and *shall* in the *second* and *third persons*; thus, "We *will* come," "You *shall* see it," "They *shall* pay."

The following tables show the proper use of *shall* and *will* :—

#### SIMPLE FUTURE WITH THE IDEA OF EXPECTATION

SINGULAR	PLURAL
1. I shall go.	We shall go.
2. You will go.	You will go.
3. He, she, it, will go.	They will go.

#### DETERMINATION OR PROMISE

1. I will go.	We will go.
2. You shall go.	You shall go.
3. He, she, it, shall go.	They shall go.

Repeat the tables above, using the verbs *speak, write, see, try, go, learn, remain, give, follow, sleep*.

Make similar statements in the progressive form: *shall be going*, etc.

A help to the proper use of *shall* and *will* is found in the original meaning of the word. At first, *shall* meant to *owe*, and *will* meant to *wish*. "By that feith I *shall* to God and you," taken from Chaucer, means, "By that feith I owe to God and you." "What *shall* I do to inherit eternal life?" means, "What ought I to do, etc." *Shall* and *will* often retain some trace of their original meaning, *will* meaning *determination*, and *shall* denoting *obligation*.



Read the following sentences and tell whether futurity, determination, or promise is expressed by *shall* or *will* in each sentence :—

1. I *will* go in spite of you.
2. You *shall* be punished.
3. She *shall* not escape.
4. We *will* help you.
5. We *will* not go.
6. They *shall* not return to the house.

In questions, *shall* is always used with *I* and *we*. *Never* say, “*Will I*” but “*Shall I* meet you to-morrow?” Do not say, “What *will I* do with this?” but “What *shall I* do?”

With *other subjects*, use the auxiliary expected in the answer; thus :—

*Shall you* take the train at four o'clock? I *shall*. *Will you* call on me at three? I *will*.

Answer the following questions by using complete statements :—

Will you help me?

What shall I say?

Shall you start in the morning?

Will you buy my flowers?

When will you visit me?

How will he answer?

### Oral Exercise

Give reasons for the use of *shall* and *will* in the following sentences :—

1. I go to prepare a place for you, but I will come again.
2. I shall find means to persuade him.
3. We shall reward her if she remains faithful.
4. I will not tolerate his insolence.
5. Ask and it shall be given you; seek and ye shall find; knock and it shall be opened unto you.
6. When shall we three meet again?
7. Shall I meet you on Wednesday?
8. I shall be very anxious until I hear from you.

9. The prisoner's former blameless life will insure him an early pardon.

10. I will not let thee go, except thou bless me.

### Written Exercise

Fill each blank with *shall* or *will* and give the reason for your choice: —

1. He — pay me immediately.
2. I fear I — be too late for the lecture.
3. — I return your magazine to you?
4. I despise him, but I — obey him.
5. Hear me, for I — speak.
6. I — never care to hear her sing again.
7. Though I die, yet — I not deny thee.
8. I — pass Niagara on my way, for I — go by way of Buffalo.
9. Nothing — make me break my word.
10. Yes, the invitation — be accepted.
11. Though he slay me, yet — I trust in him.
12. — I send these books by the American Express?
13. I think we — have a heavy storm to-day.
14. You — hear of his success to-morrow, I think.
15. The umbrella — be returned this evening, I assure you.
16. We — never regret helping a brother in distress.
17. Mary, that opportunity — never come again.
18. John, I — not allow any one to waste his time.

### XC. PERFECT TENSES

**Preparatory Review:** What is a past participle? What are auxiliaries?

Consider the verb phrases in the following sentences. Do they represent the action as completed or not com-

pleted? Separate each phrase into past participle and auxiliary.

PRESENT PERFECT	PAST PERFECT	FUTURE PERFECT
1. I have seen the book (to-day).	1. I had eaten my dinner (before the clock struck one).	1. I shall have read the book (by to-morrow).
2. The boy has returned (by this time).	2. I had seen it (before it was given to me).	2. The book will have cost much labor (at some future time, when completed).
3. We have (just now) finished our work.	3. I had been at home half an hour (when he came).	3. He will have finished his dinner (before you arrive).
4. They have learned their lessons (now).	4. We had returned (before he knew it).	
	5. The train had left (when we reached the station).	

Verb phrases like *have seen*, *has returned*, *had eaten*, *shall have read*, *will have cost*, formed by prefixing some form of the auxiliary *have* to the past participle, are called *perfect tenses*, because they represent an action as *completed*.

In each sentence of the first column, is the action *completed* in present, past, or future time? (See *to-day*, etc.)

What auxiliary precedes the past participle? In what tense is the auxiliary *have*? This auxiliary is the sign of the *present perfect tense*.

Observe that, as the action is *completed*, there can be no progressive form of the verb in a *perfect tense*.

When we wish to assert an action as completed in present time (to-day, this week, this year), we use the auxiliary *have* or *has* with the past participle, as in the first four sentences; thus, I *have seen*. The boy *has returned*. We *have finished* our work. They *have learned* their lessons. (*Present* tense of *have* + *past* participle = *present perfect* tense of verb.)

The present perfect tense is the form of the verb that shows an action as completed in present time; as, I *have tried*.

Make sentences, using verbs of the *present perfect tense*.

In each sentence of the second column on page 297, when is the action completed? What auxiliary precedes the past participle? In what tense is the auxiliary *had*? This auxiliary is the sign of the *past perfect tense*.

When we wish to assert an action as completed in past time, we use the auxiliary *had* with the past participle, as in the second group of sentences; thus, I *had eaten* my dinner. (*Past* tense of *have* + *past* participle = *past perfect* tense of verb.)

The past perfect tense is the form of the verb that shows an action as completed at or before a past time, mentioned or understood; as, "They *had gone* home before we arrived."

Make sentences, using verbs of the *past perfect* tense.

In each sentence of the third column on the previous page, when is the action to be completed? What auxiliary verb precedes the past participle? In what tense is the auxiliary verb phrase *shall have*? This auxiliary is the sign of the *future perfect tense*.

When we wish to assert an action as completed at some future time, we use the auxiliary *shall have* or *will have* with the past participle, as in the third column of sentences. (*Future* tense of *have* + *past* participle = *future perfect* tense of verb.)

The future perfect tense is the form of the verb that represents an action as completed at some future time, mentioned or understood; as, "The snow *will have melted* before April comes."

In the passive voice of the perfect tenses, the past participle *been* follows the auxiliary; as, He *has been* seen, *had been* seen, or *will have been* seen.

Write five sentences in each of which the verb is in the *future perfect* tense.

The *six tenses* may be illustrated thus:—

ACTIVE VOICE		PASSIVE VOICE	
<i>Present.</i>	I see.	<i>Present.</i>	I am seen.
<i>Pres. perf.</i>	I have seen.	<i>Pres. perf.</i>	I have been seen.
<i>Past.</i>	I saw.	<i>Past.</i>	I was seen.
<i>Past perf.</i>	I had seen.	<i>Past perf.</i>	I had been seen.
<i>Future.</i>	I shall see.	<i>Future.</i>	I shall be seen.
<i>Fut. perf.</i>	I shall have seen.	<i>Fut. perf.</i>	I shall have been seen.

Give progressive forms; as, I *am seeing* (active), I *am being seen* (passive).

Give emphatic forms; as, *Do I see?* I *do see*, etc.

### Written Exercise

Write a table similar to the above, using forms of the verbs *take*, *bring*, *do*: (1) common form, (2) progressive form, (3) emphatic form.

## XCI. REVIEW — TENSES

## Oral Exercise

In the following sentences, tell the *tense* of each verb :—

1. The stag at eve had drunk its fill.
2. The headmost horseman rode alone.
3. The maiden pauses, as if again  
She thinks to catch the distant strain.
4. Not Katrine, in her mirror blue,  
Gives back the shaggy banks more true.
5. "Your courtesy has erred," he said.  
"No right have I to claim, misplaced,  
The welcome of expected guest."
6. I will dream no more.
7. Proudly our pibroch has thrilled in Glen Fruin.
8. A thousand villages in flames  
Shall scare the slumbers of King James!
9. Mildly and soft the western breeze  
Just kissed the lake, just stirred the trees.
10. Woe to the clansmen, who shall view  
This symbol of sepulchral yew!
11. Fast as the fatal symbol flies,  
In arms the huts and hamlets rise.
12. Unheeding all, the henchman bursts into the hall.
13. The oak has fallen, —  
Yet trust I well, his duty done,  
The orphan's God will guard my son!
14. Which spills the foremost foeman's life,  
That party conquers in the strife.

— Adapted from Scott's *The Lady of the Lake*.

## Written Exercise

## 1. Select the verbs and give their tenses:—

1. It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance.

2. The wide bosom of the Tappan Zee lay motionless and glassy.

3. In walking along country roads, one hears occasionally the melancholy chirp of the crickets or the guttural twang of a bullfrog.

4. Ichabod had never felt so lonely and dismal.

5. Fair Quiet, have I found thee here?

6. John Alden, you have betrayed me!

Me, Miles Standish, your friend!

Have supplanted, defrauded, betrayed me!

7. When you have finished your work, I have something important to tell you.

8. When the captain had spoken, John Alden, aghast, and surprised, stammered an answer.

9. So I will take the Mayflower to her, Priscilla, the Mayflower of Plymouth.

10. You have lingered so long that while you were going and coming I have fought ten battles and sacked and demolished a city.

11. God had sifted three kingdoms to find the wheat for this planting.

12. No, not one looked back who had set his hand to the plowing.

## 2. Analyze the first sentence by use of the diagram.

## XCII. THE INFINITIVE — DEFINED AND ILLUSTRATED

In the sentences on the following page, compare each phrase in italics with the predicate verb in the next sentence. Do the two forms look alike? How is each phrase

formed from the verb? Is it like the verb *in meaning*?  
For what is every real *verb* used?

1. *To advance* rapidly is impossible.
2. The soldiers advanced with difficulty.
3. The boys like *to study* history.
4. The boys study willingly.
5. My plan is *to go* directly.
6. Go directly.

Does *to advance* denote action? How is *to advance* used in the sentence? Like what part of speech? What modifies it? What part of speech is *rapidly*?

*To study* what? How is the word *history* used? What part of speech does *to study* resemble? How?

*To go* is used as a predicate noun.

Thus we see that these forms of the verb are made by placing the word *to* before the root of the verb: *to come*, *to see*, *to do*, *to be*, *to rest*. They are called **infinitives**.

**Like verbs, infinitives express action or state, and they may take objects.**

**Like nouns, infinitives may be used as subjects or objects of verbs and of prepositions, or as predicate nouns.**

Unlike verbs, infinitives *do not assert*, and *can never be used as predicates*.

*To* is the sign of the infinitive, but usually it is omitted (understood) after the active voice of *bid*, *dare*, *feel*, *make*, *need*, *have*, *let*, *hear*, and *see*.

EXAMPLES:—

Bid him (to) *speak*.

I could feel it (to) *sting*.

She has made me (to) *understand*.

They need not (to) *be troubled*.

Let them *come*.

Mrs. Brown heard him *say so*.

Did you see him *take it*?

We had him *read* a story.



### Oral Exercise

Select the *infinitives* in the following sentences, and tell how each is used as a *noun*; also as a *verb*.

1. I wish to enter college, and hope to receive aid from my uncle.
2. To retreat was difficult; to advance, impossible.
3. To see her is to love her.
4. It is your duty to obey.
5. The teacher bade him remain after school.
6. I bade thee watch and lightly bring us word.
7. They love to see the flaming forge and hear the bellows roar.
8. The prisoner tried to get away.
9. However wide awake they may have been before entering that sleepy region, they are sure to inhale the witching influence of the air, to dream dreams and to see apparitions.
10. To be, or not to be, that is the question.
11. How hard a lesson is it to learn to wait.

Like adjectives and adverbs, *infinitives* may be used as *modifiers*.

1. Air *to breathe* is a vital necessity.
2. The shipwrecked sailors had no food *to eat*.
3. He causes the rain *to fall* on the just and on the unjust.

“Air *to breathe*” means “*breathing* air”; hence, the infinitive is used like an adjective to modify a noun. “Food *to eat*” means “*eatable* food,” hence, *to eat* modifies the noun *food* like an adjective. “Rain *to fall*” means “*falling* rain.” How is *to fall* used?

4. I was sorry *to miss* the concert.
5. They were all ready *to begin*.
6. He is eager *to start*.

The infinitive *to miss* is used like an adverb, to modify the adjective *sorry*. *To begin* modifies the adjective *ready*. Like what part of speech? How is *to start* used?

Hence, *the infinitive may be used like an adjective or an adverb* as well as like a noun.

Like a noun, it may be (1) the *subject* of a sentence; as, "*To err* is human"; (2) the *object* of a transitive verb, as, "I like *to read*"; (3) the *object* of a preposition, as, "I am about *to start*"; (4) a predicate noun, as, "To try is *to succeed*"; and (5) an *appositive*, as, "It was his duty *to obey*."

Like an adjective, it may be used to modify a noun; as, "I have a house *to let*."

Like an adverb, it may be used to modify (1) a verb, as, "Let us go *to walk*"; (2) an adjective, as, "The horse is impatient *to run*"; and (3) an adverb, as, "Do you know how *to skate*?"

### Oral Exercise

Select the infinitives, and state whether each is used as a *subject*, *object*, *predicate noun*, *appositive*, *adjective*, or *adverb*, remembering that the sign of the infinitive, *to*, often is *understood* : —

1. To sin is to suffer.
2. I have heard her sing before.
3. I am prepared to hear you to the end.
4. Roy is trying to learn to skate.
5. She longed to reach the child and to tell her the truth.
6. Richard hopes to go to college.
7. Leaves have their time to fall.
8. Would you like to try?
9. Their efforts seem to fail.

10. We are in haste to begin.
11. The cuckoo tried to steal the nest.
12. Did he mean to do it?
13. He had the misfortune to lose his money.
14. Dare to do right.
15. I will let him have the money.
16. Cease to do evil, learn to do good.

The infinitive is a verb form composed of the root of the verb preceded by the word *to*, and used as a noun, an adjective, or an adverb.

Observe that the infinitive is used with nouns and pronouns of *different person and number*.

*I* am to be there. (First person, singular number.)

Do *you* wish to be there? (Second person, singular or plural number.)

The man told *them* to be there. (Third person, plural number.)

Is it affected by the number or the person of the noun or pronoun as the predicate verb is?

The infinitive is used in the present and the perfect tense, and in the active and the passive voice:—

present active, *to find*;            perfect active, *to have found*.  
 present passive, *to be found*;    perfect passive, *to have been found*.

**NOTE:**—The word *infinitive* means *infinite, unlimited*, and is applied to this form of the verb on account of the many ways in which it may be used, and also because it is not affected by the person or the number of the nouns and pronouns with which it is used. The *predicate verb* is sometimes called a *finite* verb, because it is limited in its use, and because it is affected by the number and the person of the subject.

## Written Exercise

Select *infinitives*, and tell the *tense* of each and how it is used:—

1. To have done what is right is sufficient.
2. This is the path to be followed.
3. Let me see you swim.
4. He is ashamed to have been found out.
5. Teach me to feel another's woe.
6. Mother is sure to hear the cry.
7. She likes to be called pretty.
8. I am sorry to have hurt you.
9. I know him to have been a good soldier.
10. Mary is glad to have been warned.

## XCIII. ERRORS IN THE USE OF THE INFINITIVE

1. The word *and* often is used when the sense requires the sign of the infinitive, *to*.

1. Come *to* visit me this summer (not, Come *and* visit).
2. Try *to* come early (not, Try *and* come early).

2. The parts of an infinitive never should be separated by a modifier. ("Split infinitive," so-called.)

1. He expected *never to go* back to work (not, He expected *to never go* back).
2. Every one ought *to save money systematically* (not, Every one ought *to systematically save money*).

3. Be careful not to use *to* alone, in place of an infinitive.

1. He has broken his promise and is likely *to break it* again (not, He has broken his promise and is likely *to* again).
2. Sing softly, as I bid you; or, as I bid you *to do* (not, as I bid you *to*).

### Oral Exercise

Give your reasons for any corrections that you make in the following sentences:—

1. Try and make a success of your life.
2. Grandma will come and see us this week.
3. John promised his mother to faithfully do his work.
4. The clerk did what he was told to.
5. Learn to quietly accept responsibility.
6. I am not going to do it, because I don't have to.
7. Katherine is thought to very much resemble her mother.

### XCIV. INFINITIVE CLAUSES

**Preparatory Review:** What is an infinitive? How does it differ from a verb? What is a clause?

I allowed him to stay.

Allowed *whom*? Allowed *what*? The unmodified object of *allowed* is *him*, but the complete object is *him to stay*.

The infinitive never can be a real predicate, but sometimes, as in this case, it is used something like a predicate (*him to stay* is equivalent to *that he should stay*), and when so used, the noun or pronoun preceding it, though in the objective case, is called the *subject of the infinitive*. Thus we have a group of words that is more like a clause than a phrase, because it contains something like a subject and a predicate. Such a group of words may be called an **infinitive clause** (not a *true* clause).

The subject of the infinitive is in the objective case, because it is also the object of a transitive verb.

### Oral Exercise

1. In the following sentences, name the *subject of the infinitive*, and give the case of the subject : —

1. We judged him to be sixteen.
2. I expected him to come.
3. He requested me to go.
4. Permit us to depart.
5. I fancy her to be a countess.
6. He took it to be a sea-serpent.

As the noun or pronoun following the infinitive *to be* refers to the same person or thing as does the subject of the infinitive, it is in the same case as the subject, that is, the *objective*.

The infinitive *to be* takes the same case after it as before it; consequently, its noun or pronoun complement must be in the objective case.

I knew *it* to be *him*.

The pronoun *it* is the object of the verb *knew* and the subject of the infinitive *to be* and is in the objective case. The pronoun complement *him* also is in the objective case.

2. Choose the correct form : —

1. I saw that it was (*her . . . she*).
2. Guess (*who . . . whom*) it is.
3. He thought *them* to be (*us . . . we*).
4. (*Whom . . . who*) did he suppose *me* to be?
5. They declared *me* to be (*he . . . him*).
6. He took *me* to be (*her . . . she*).
7. I fear it may be (*them . . . they*).
8. They supposed it to be (*we . . . us*).
9. I know (*who . . . whom*) it will be.

**XCV. PRINCIPAL PARTS OF THE VERB**  
**INFLECTED FORMS OF VERBS**

ROOT	s-FORM	PRES. PART.	PAST TENSE	PAST PART.
ring	rings	ringing	rang	rung
write	writes	writing	wrote	written
do	does	doing	did	done
work	works	working	worked	worked
play	plays	playing	played	played
find	finds	finding	found	found

By examining the above verb forms, we conclude that some verbs have five different forms and some only four. The *s*-form of a verb is made by adding *s* (or *es*) to the root; the *present participle*, by adding *ing* to the root.

Hence, the three important forms are: *the root or present tense*, *the past tense*, and *the past participle*. These are called the **principal parts** of the verb.

Give the principal parts of *walk, arise, grant, write, see, bake*, etc.

**Written Exercise**

1. Arrange the *principal parts* of the verbs *talk, step, march, linger, scream, cry, address, attack, drown, burn*, in columns, thus: —

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
talk	talked	talked

NOTE: — Remember that the *past participle* is the form that may be used with *have*.

2. Arrange the *principal parts* of the verbs *sing, feel, speak, tell, drive, ride, go, sleep, choose, eat*, in a similar manner.

## XCVI. REGULAR AND IRREGULAR VERBS

Most verbs form their past tense and past participle by the addition of *d* or *ed* to the root; as, present, *row*; past tense and past participle, *rowed*. These are *regular verbs*. All others are classed as *irregular*; as, present, *drink*; past, *drank*; past participle, *drunk*.

A *regular verb* is a verb that forms its past tense and past participle by the addition of *d* or *ed* to the root. All other verbs are *irregular*.

## XCVII. TABLES OF IRREGULAR VERBS

TABLE I

This table contains the principal parts of all irregular verbs whose past tense and past participle, in their *preferred* forms, are *not alike*. The preferred forms are the forms given first.

Most errors in the use of irregular verbs occur with these in Table I.

PRESENT TENSE	PAST TENSE	PAST PART.
arise	arose	arisen
awake	awoke, awaked	awaked
be (am, is, are)	was, were	been
bear, <i>bring forth</i>	bore	born, <sup>1</sup> borne
bear, <i>carry</i>	bore	borne
begin	began	begun
bid	bade	bidden, bid
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
choose	chose	chosen
come	came	come
crow	crew, crowed	crowed

<sup>1</sup> *Born* is used only in the passive voice.



PRESENT TENSE	PAST TENSE	PAST PART.
dare	durst, dared	dared
do	did	done
draw	drew	drawn
drink	drank	drunk, drunken
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten, forgot
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went	gone
grave	graved	graven, graved
grow	grew	grown
hide	hid	hidden, hid
know	knew	known
lie, <i>recline</i>	lay	lain
ride	rode	ridden
ring	rang, rung	rung
rise	rose	risen
run	ran, run	run
see	saw	seen
shake	shook	shaken
show	showed	shown, showed
shrink	shrank, shrunk	shrunk, shrunken
shrive	shrived, shrove	shriven, shrived
sing	sang, sung	sung
sink	sank, sunk	sunk
slay	slew	slain
slide	slid	slidden, slid
smite	smote	smitten, smit, smote
sow	sowed	sown, sowed

PRESENT TENSE	PAST TENSE	PAST PART.
speak	spoke	spoken
spring	sprang, sprung	sprung
steal	stole	stolen
stride	strode	stridden
strike	struck	struck, stricken
strive	strove	striven
strow	strowed	strown, strowed
swear	swore	sworn
swim	swam, swum	swum
take	took	taken
tear	tore	torn
thrive	throve, thrived	thrived, thriven
throw	threw	thrown
tread	trod	trodden, trod
wear	wore	worn
weave	wove	woven
write	wrote	written

TABLE II

This table contains the principal parts of all irregular verbs whose past tense and past participle, in their *preferred* forms, are *alike*.

PRESENT TENSE	PAST TENSE AND PAST PART.	PRESENT TENSE	PAST TENSE AND PAST PART.
abide	abode <sup>1</sup>	breed	bred
beat	beat <sup>2</sup>	bring	brought
behold	beheld	build	built
beseech	beseought	burst	burst
bind	bound	buy	bought
bleed	bled	cast	cast

<sup>1</sup> Has also the past participle, *abided*.

<sup>2</sup> Has also the past participle, *beaten*.

PRESENT TENSE	PAST TENSE AND PAST PART.	PRESENT TENSE	PAST TENSE AND PAST PART.
catch	caught	make	made
chide	chid <sup>1</sup>	mean	meant
cleave	cleft <sup>2</sup>	meet	met
cling	clung	pay	paid
cost	cost	put	put
creep	crept	read	read
cut	cut	rend	rent
deal	dealt	say	said
feed	fed	seek	sought
feel	felt	sell	sold
fight	fought	send	sent
find	found	set	set
flee	fled	shed	shed
fling	flung	shoe	shod
get	got <sup>3</sup>	shoot	shot
grind	ground	shut	shut
have	had	sit	sat
hear	heard	sleep	slept
hit	hit	sling	slung
hold	held	slink	slunk
hurt	hurt	spend	spent
keep	kept	spin	spun
lay	laid	spit	spit
lead	led	split	split
leave	left	spread	spread
lend	lent	stand	stood
let	let	stick	stuck
lose	lost	sting	stung

<sup>1</sup> Has also the past tense, *chided*, and the past participles, *chided* and *chidden*.

<sup>2</sup> Has also the past tense, *cleaved*, and the past participles, *cleaved* and *cloven*.

<sup>3</sup> Has also the past participle, *gotten*.

PRESENT TENSE	PAST TENSE AND PAST PART.	PRESENT TENSE	PAST TENSE AND PAST PART.
string	strung	think	thought
sweep	swept	thrust	thrust
swing	swung	weep	wept
teach	taught	win	won
tell	told	wring	wrung

TABLE III

This table includes verbs that may be either regular or irregular.

A. Verbs in which the *regular* form is preferred in both the past tense and the past participle.

PRESENT TENSE	PAST TENSE	PAST PART.
bend	bended, bent	bended, bent
bereave	bereaved, bereft	bereaved, bereft
bet	betted, bet	betted, bet
blend	blended, blent	blended, blent
bless	blessed, blest	blessed, blest
burn	burned, burnt	burned, burnt
clothe	clothed, clad	clothed, clad
curse	cursed, curst	cursed, curst
dream	dreamed, dreamt	dreamed, dreamt
dress	dressed, drest	dressed, drest
gild	gilded, gilt	gilded, gilt
heave	heaved, hove	heaved, hove
hew	hewed	hewed, hewn
lade	laded	laded, laden
lean	leaned, leant	leaned, leant
leap	leaped, leapt	leaped, leapt
learn	learned, learnt	learned, learnt
light	lighted, lit	lighted, lit
mow	mowed	mowed, mown
pen, <i>shut up</i>	penned, pent	penned, pent

PRESENT TENSE	PAST TENSE	PAST PART.
rap	rapped, rapt	rapped, rapt
reave	reaved, reft	reaved, reft
rive	rived	rived, riven
saw	sawed	sawed, sawn
seethe	seethed	seethed, sodden
shape	shaped	shaped, shapen
shave	shaved	shaved, shaven
shear	sheared	sheared, shorn
smell	smelled, smelt	smelled, smelt
spell	spelled, spelt	spelled, spelt
spill	spilled, spilt	spilled, spilt
spoil	spoiled, spoilt	spoiled, spoilt
stave	staved, stove	staved, stove
stay	stayed, staid	stayed, staid
strew	strewed	strewed, strewn
swell	swelled	swelled, swollen
wake	waked, woke	waked, woke
wax, <i>grow</i>	waxed	waxed (waxen)
wed	wedded	wedded, wed
work	worked, wrought	worked, wrought

B. Verbs in which the *irregular* form is preferred in both the past tense and the past participle.

PRESENT TENSE	PAST TENSE	PAST PART.
dig	dug, digged	dug, digged
dwelt	dwelt, dwelled	dwelt, dwelled
gird	girt, girted	girt, girted
hang	hung, hanged <sup>1</sup>	hung, hanged
kneel	knelt, kneeled	knelt, kneeled
knit	knit, knitted	knit, knitted
quit	quit, quitted	quit, quitted
rid	rid, rided	rid, rided

<sup>1</sup> Referring to execution by suspension, *hanged* is preferred to *hung*.

PRESENT TENSE	PAST TENSE	PAST PART.
shine	shone (shined)	shone (shined)
shred	shred, shredded	shred, shredded
slit	slit, slitted	slit, slitted
speed	sped, speeded	sped, speeded
sweat	sweat, sweated	sweat, sweated
wet	wet, wetted	wet, wetted
wind	wound (winded)	wound (winded)

## DEFECTIVE VERBS

The verbs of the following list also are irregular ; but as they lack one or more of the principal parts, they are classed as **defective verbs**.

PRESENT	PAST	PRESENT	PAST
can	could	ought	—
may	might	—	quoth
must	—	beware	—
shall	should	methinks	methought
will	would		

NOTE : — In defective verbs, all the participles are wanting.

The verb *ought*, when used to express past duty or obligation, is followed by the perfect infinitive — a use peculiar to itself because it has no past form.

EXAMPLE : — I ought *to have gone* yesterday.

Other verbs expressing past time are used in the past tense followed by the *present* infinitive.

EXAMPLE : — I intended *to go* yesterday.

## XCVIII. MODE — DEFINED AND ILLUSTRATED

1. The man *is* here.
2. *Be* here at break of day.
3. I wish that the general *were* here.

Examine the forms of the verb in the above sentences. How many different forms are there?

These three forms of the verb *be* show the different *ways* in which a verb may express action or state. In the first sentence, the verb *is* expresses a *fact*. What kind of sentence is the second? In this sentence, the verb *be* expresses what? In the third sentence, the verb expresses a condition merely thought of—*not a fact*.

The way in which a verb shows whether the thought expressed is a fact, a command, or something merely supposed, is called **mode**. (*Mode* means *manner* or *way*.) When a sentence expresses a *fact*, or asks a question about a fact, the verb is in the **indicative mode**; as, "The diamond *is* pure carbon." "*Will* a diamond *burn*?"

When a sentence expresses a *command*, the verb is in the **imperative mode**; as, "*Use* your dictionary."

If, however, a sentence expresses a condition *contrary to fact*, a *wish*, a *supposition*, or a *doubt*, the verb is in the **subjunctive mode**; as, "I wish I *were* at home." (I am not.)

**Mode is the manner in which verbs express action, being, or state.**

### XCIX. INDICATIVE MODE

The indicative mode is the most common. A verb in the indicative mode is used in stating what is true or probable, as, *Merchants sell goods*; or in asking questions, as, *Is the earth a planet?*

Find verbs in the indicative mode in previous lessons in this book, and tell just how each is used. (See declarative and interrogative sentences.)

The indicative mode of a verb is the way it is used to *express a fact* or to *ask a question*.

## C. POTENTIAL FORMS

Expressions in which the auxiliaries *may*, *can*, *must*, *might*, *would*, *could*, and *should* are used, are called **potential forms**, and most grammarians, until recently, have classed them in the potential mode. But as they do the same work as does the indicative mode, there seems to be no good reason for classing them in a mode by themselves. They help to make statements; as, "He *may go* to school to-morrow." They ask questions; as, "*May I tell* you a story?" In this book, therefore, these forms are classed as *potential forms of the indicative mode*.

Use each of the potential forms in a statement, and in a question; as, "We *may drive*." "*May I look?*"

*May and Can*

*May* expresses *permission*; *can* expresses *ability*. "*May I see this book?*" means, "*Will you grant me permission to see this book?*" "*Can you speak French?*" means, "*Are you able to speak French?*"

## Oral Exercise

Fill the blanks below with *may* or *can*, and give a reason for your choice:—

1. — I go home?
2. Mother says I — visit you next week.
3. I — succeed, if I try.
4. No one — afford to do a mean thing.
5. You — take whichever you like.
6. You — do the work, for you are competent.
7. No man — serve two masters.
8. Please, — I have the use of your book?
9. She — go home, but I doubt whether she — get in.
10. — you do this example in algebra?



## CI. IMPERATIVE MODE

The imperative mode is used to *express a request*, as, "Send me your address;" a *command*, as, "Behold your prison bars!", or an *entreaty*, as, "Give me three grains of corn, mother."

*Do* and *be* are the only auxiliaries used in the imperative mode; as, "*Be slain* rather than yield." "*Do sit* still."

Find verbs in the imperative mode in the lesson on imperative sentences, page 147, and tell just how each verb is used.

## CII. SUBJUNCTIVE MODE

A verb that is used to express a *wish* or a *thought that is uncertain*, or *contrary to fact*, may be in the *subjunctive mode*. The subjunctive forms are used by careful writers of the present time, but they are disappearing from our spoken language. The subjunctive mode is used only in dependent clauses; as, "*Though he slay me*, yet will I trust in him." (*Subjunctive* means *joined under*.)

Verbs in the subjunctive mode have no *s*-forms, as, "if he *live*"; "though she *remain*."

The verb *be*, however, is changed in form to show the subjunctive mode.

In the *indicative* mode we say, *I am*, *you are*, *he is*, etc. In the *subjunctive* mode we say, *If I be*, *if you be*, *if he be*, *if we be*, etc.

In the *indicative* mode, the form *were* is used with the pronouns *we*, *you*, *they*, but not with *I*, *she*, *he*, or *it*.

In the *subjunctive* mode, *were* is used with all these pronouns; as, *If I were*, *if you were*, *if he were*, *if we were*, *if they were*, *if it were*, etc.

Although other forms of the subjunctive are falling into

disuse, the forms mentioned above are necessary to express conditions contrary to fact; as, *If I were king; If you were a man;* or an unattainable wish; as, *I wish I were a bird; Would that he were ten years younger! Oh, that summer were here!*

A clause containing a verb in the subjunctive mode usually is introduced by one of the following words: *if, though, unless, except, lest;* as, "*If I were in your place, I should know.*" "*I will tie the dog, lest he escape.*" "*Unless he be more than human, he must yield.*"

Observe, however, that *all* dependent clauses so introduced do *not* contain verbs in the subjunctive mode: "*If he comes, the matter will be settled.*" "*Though it is lawful, it is not right.*"

*Subjunctive* — If she were ten feet tall (which she is not).

*Indicative* — If he is wise (which I think he is).

*Subjunctive* — Though she were my mother (which she is not).

*Indicative* — Though he is my friend (and I know he is).

**The subjunctive mode is the form of a verb used to express an unattainable wish, or a thought that is uncertain or contrary to fact.**

### Oral Exercise

Fill the blanks below with appropriate forms of the verb *be*, and give your reasons: —

1. Oh, that it — true!
2. I will come to-morrow, if the weather — fine.
3. If I — he, I should not go.
4. Beware lest you — led into temptation.
5. Oh, how I wish she — here!
6. If he — insane, his actions do not show it.
7. I will come, if it — possible.

8. If I —— in your place, I would go.
9. Though you —— my brother, I should not grant your request.
10. Take heed, lest you —— discouraged.

CIII. REVIEW—MODES

Written Exercise

Make a list of the verbs in the fable, *The Rose and the Clay*, page 19. Write beside each verb its *mode*.

Select the verbs in the fable, *The Four Oxen and the Lion*, page 14, and arrange them according to mode, thus:—

INDICATIVE		SUBJUNCTIVE	IMPERATIVE
	POTENTIAL FORMS		

CIV. PERSON AND NUMBER FORMS OF VERBS

Consider the forms of the verbs in the following:—

I (or you) *think, talk, do, go, find, live.*

He	} <i>thinks, talks, does, goes, finds, lives.</i>
She	
It	
A man	

What is the *person* of *I*? Of *you*? Observe that the root form of the verb is used here.

What is the *person* of *He*? *She*? *It*? What is the *number*? Notice that *s* or *es* is added to the root form of the verb when its subject is of the third person and

singular number : *He plays* (play + *s*). *The boy guesses* (guess + *es*). This is sometimes called the *s*-form of the verb. Why? (See Lesson XCV.) Spell the *s*-form of *try*, *wander*, *match*, *lay*, *lie*, *have* (slightly irregular), *fly*, *grow*, *carry*.

### Written Exercise

Fill these blanks with suitable verbs in the present tense : —

I —.	He —.	A duck —.	Father —.
You —.	She —.	This one —.	Honesty —.
It —.	Evelyn —.	Somebody —.	Perseverance —.

### CV. AGREEMENT OF VERB WITH SUBJECT

In what number is the subject of each sentence in the written exercise of the preceding lesson ?

*Am*, *is*, *was*, *has*, *hath*, and the *s*-forms are *singular*; that is, when used as predicate verbs, they require singular subjects. The forms *are* and *were* are plural, and must have plural subjects. The only exception to this rule is found in the subjunctive mode, where we have the expressions, *if I were*, *if he were*, etc. *The verb must agree with its subject in person*; of course we should not say *He am*, nor *She are*, nor *He don't*. Hence, our rule : —

**The verb must agree with its subject in person and number.**

To decide whether or not to use the *s*-form of the verb, we must look at the subject.

Caution : —

**The following subjects call for singular verbs : —**

1. A collective noun in the singular number denoting a group of objects considered *as one thing*.

The choir *is singing* from *Elijah*.

The jury *has reached* a verdict.

2. Two or more singular nouns joined by *and*, but denoting only *one* person or thing.

Bread is the staff of life, but bread and butter *is* the golden cane.

3. A singular noun or pronoun modified by *each*, *every*, *either*, *many a*, or *no*.

Each one of the pupils *reads* separately.

Every man, woman, and child *seems* happy.

4. Two or more singular nouns or pronouns connected by *or*, *either . . . or*, *neither . . . nor*.

*Neither* the child *nor* his teacher *was* present.

**The following subjects call for plural verbs :—**

1. A collective noun in the singular number, when special reference is made to *the individuals* composing the collection.

The jury *have* not agreed.

The choir *respect* their leader.

2. Two or more singular subjects joined by *and* and denoting *different* persons or things.

Soap and water *are* easily obtained.

3. *Few*, *many*, and *several*.

*Few* *are* now *living* who fought in the Civil War.

NOTE:—Be careful not to mistake the noun or the pronoun *near* the verb for the subject :—

A *number* of boys *was* present. (Subject, *number*; not *boys*.)

The *story* of his adventures *was* published. (What is the subject ?)

### Oral Exercise

Choose the correct verb forms, and give the reason for your choice : —

1. One of you (is, are) mistaken.
2. The able scholar and critic (has, have) a fine library.
3. Five hundred dollars (is, are) a large sum.
4. The jury (is, are) eating dinner.
5. Every one of these books (is, are) mine.
6. Manual and physical training (is, are) now required in school.
7. Your pen, ink, and paper (is, are) on the table.
8. Not a dollar of his millions (was, were) given to the poor.
9. Of two evils, the lesser (is, are) always to be chosen.
10. Why (don't, doesn't) the children attend school?

### CVI. PARSING OF VERBS

A verb is parsed by telling —

1. *Kind* (regular or irregular, transitive or intransitive).
2. *Voice*.
3. *Mode*.
4. *Tense*.
5. *Person*.
6. *Number*.
7. *Principal parts*.

EXAMPLE : — All at once I saw a crowd,  
A host, of golden daffodils.

*Saw* is an irregular, transitive verb, in the active voice, indicative mode, past tense, first person, and singular number. Its principal parts are : Present, *see* ; past, *saw* ; past participle, *seen*.

Or, if advisable, a more complete statement may be made, with reasons for the successive facts : *Saw* is in the

active voice, because it shows that the subject *I* is the doer of the action; indicative mode, because it states a fact; past tense, because it denotes past time; first person and singular number to agree with its subject *I*. Principal parts as above.

Parse verbs found in the oral exercise of Lesson LIV.

NOTE:—Parsing is simply a kind of review, and for that purpose a few words selected by the teacher every day from the lesson in grammar will serve to keep in the pupil's mind the fundamental facts of the language. The most important facts for the pupil to know are, (1) the part of speech, and (2) the construction of the word, *i. e.*, its relation to other words in the sentence.

## CVII. REVIEW—INFLECTIONS

You have already learned (see page 239) that many words in the language are changed in form to denote some change in the idea expressed, and that this change in the form of words is called *inflection*.

Of the **eight** parts of speech, only *nouns*, *pronouns*, *adjectives*, *adverbs*, and *verbs* are inflected.

Naming the inflected forms according to certain specified plans is an important school exercise for fixing those forms. The orderly arrangement of the inflected forms of nouns and pronouns is called *declension*; of adjectives and adverbs, *comparison*; and of verbs, *conjugation*.

There are few inflections in the English language, as compared with those found in some foreign languages. For example, the English verb *love* has but four forms (*love*, *loves*, *loved*, *loving*), but this same verb (*amo*) in Latin has more than a hundred different forms.

In the English language, instead of inflection, we often use phrases made up of *prepositions* combined with *nouns*, or of *auxiliaries* combined with *participles* and *infinitives*.

## CVIII. CONJUGATION

The phrases formed by combining auxiliaries with participles are called *verb phrases*, or simply *verbs*, because they are used in the same way in which inflected forms of verbs are used in some other languages.

The verb *be* has several forms in the indicative mode, present and perfect tenses. Elsewhere its forms are similar to the forms of other verbs.

The following auxiliaries are used in combination with participles to make *verb phrases* :—

1. *Do (does, did), shall, will, may, can, must, might, could, would, should*, may be combined with any infinitive, or with any root form of a verb.

EXAMPLE :— I *do work*. He *will go*. They *should play*.

2. *Have (has, had)* may be combined with the past participle of any verb.

EXAMPLE :— I *have gone, traveled, walked, studied, etc.*

3. The auxiliary *be (is, am, are, was, were, being, been)* may be combined with both the present and the past participle.

EXAMPLE :— I *am going*. The boy *is gone*. I *am studying*. The lesson *has been studied*. The boys *were chid* for misconduct. He *is overworked*. The girls *are excited*.

NOTE TO THE TEACHER :— It is recommended that the *conjugations of verbs* that follow be used *for reference only*.

1. CONJUGATION OF THE VERB *BE*

(For reference only.)

PRINCIPAL PARTS : Pres., *be* or *am*; Past, *was*; Past Part., *been*.



## INDICATIVE MODE

*Present Tense*

SINGULAR	PLURAL
<i>1st pers.</i> I am	We are
<i>2d pers.</i> You are	You are
<i>3d pers.</i> He is	They are

In the *present* tense alone, you will find three forms of the verb, viz., *am, is, are*.

*Past Tense*

I was	We were
You were	You were
He was	They were

In the *past* tense, you will find but two forms of the verb *be*, viz., *was, were*.

*Future Tense (sign, shall or will)*

I shall be	We shall be
You will be	You will be
He will be	They will be

Notice that the auxiliary *shall* is used in the first person, and *will* in the second and third persons, because *simple future time* is indicated.

*Present Perfect Tense (sign, have)*

I have been	We have been
You have been	You have been
He has been	They have been

*Past Perfect Tense (sign, had)*

I had been	We had been
You had been	You had been
He had been	They had been

*Future Perfect Tense (sign, shall have, or will have)*

I shall have been	We shall have been
You will have been	You will have been
He will have been	They will have been

2. CONJUGATION OF THE VERB *HAVE* (ACTIVE VOICE)

## INDICATIVE MODE

PRINCIPAL PARTS: Pres., *have*; Past, *had*; Past Part., *had*.

*Present Tense*

I have	We have
You have	You have
He has	They have

*Past Tense*

I had  
All other forms, — *had*

*Future Tense (sign, shall or will)*

I shall have	We shall have
You will have	
All other forms, — <i>will have</i>	

*Present Perfect (sign, have)*

I have had  
He has had  
All other forms, — *have had*

*Past Perfect (sign, had)*

I had had  
All other forms, — *had had*

*Future Perfect (sign, shall have or will have)*

I shall have had	We shall have had
You will have had	
All other forms, — <i>will have had</i>	

3. CONJUGATION OF THE VERB *WORK* (ACTIVE VOICE)

## INDICATIVE MODE

PRINCIPAL PARTS: Pres., *work*; Past, *worked*; Past Part., *worked*.

*Present Tense*

I work	We work
You work	You work
He works	They work

*Past Tense*

I worked  
All other forms, — *worked*

*Future Tense* (sign, *shall* or *will*)

I shall work	We shall work
You will work	
All other forms, — <i>will work</i>	

*Present Perfect* (sign, *have*)

I have worked  
You have worked  
He has worked  
All other forms, — *have worked*

*Past Perfect* (sign, *had*)

I had worked.  
All other forms, — *had worked*

*Future Perfect* (sign, *shall have* or *will have*)

I shall have worked	We shall have worked
You will have worked	
All other forms, — <i>will have worked</i>	

**Potential Verb Forms**

The potential verb forms (often called the potential mode) are made by combining the auxiliaries *may*, *can*, *must*, *might*, *could*, etc. (see page 191) with the root form

of any verb ; as, *may go, can have, must work*, etc. As you have already learned, they express *possibility, liberty, will, obligation*, etc.

#### 4. SUBJUNCTIVE MODE

The verb forms in the subjunctive mode are like those in the indicative, except the forms of the verb *be*, as shown below : —

<i>Present Tense</i>			
SINGULAR		PLURAL	
INDICATIVE	SUBJUNCTIVE	INDICATIVE	SUBJUNCTIVE
If I am	If I be	If we are	If we be
If you are	If you be	If you are	If you be
If he is	If he be	If they are	If they be

<i>Past Tense</i>			
If I was	If I were	If we were	If we were
If you were	If you were	If you were	If you were
If he was	If he were	If they were	If they were

Some conjunctive forms have gone out of use, but careful writers still use the present and the past tense.

#### 5. IMPERATIVE MODE

The Imperative Mode (see page 319) is used only in the second person of the present tense, and its verb form is the root.

	SINGULAR	PLURAL
<i>Sec. Pers.</i>	{ Be, or be thou Have, or have thou Work, or work thou	{ Be, or be ye or you Have, or have ye or you Work, or work ye or you

	<i>Infinitives</i>	
<i>Pres.</i>	{ To be To have To work	<i>Perf.</i>
		{ To have been To have had To have worked

*Participles*

<i>Pres.</i>	{	Being	<i>Past</i>	{	Been	<i>Perfect</i>	{	Having been
		Having			Had			Having had
		Working			Worked			Having worked

6. THE VERB *TEACH*. (PROGRESSIVE AND PASSIVE)

INDICATIVE MODE

*Present Tense*

	SINGULAR		PLURAL	
	PROG.	PASS.	PROG.	PASS.
I am	teaching	taught	We are	teaching taught
You are	teaching	taught	You are	teaching taught
He is	teaching	taught	They are	teaching taught

*Past Tense*

I was	teaching	taught	We were	teaching taught
You were	teaching	taught	You were	teaching taught
He was	teaching	taught	They were	teaching taught

*Future Tense*

I shall be	teaching	taught	We shall be	teaching taught
You will be	teaching	taught	You will be	teaching taught
He will be	teaching	taught	They will be	teaching taught

*Present Perfect Tense*

I have been	teaching	taught	We have been	teaching taught
You have been	teaching	taught	You have been	teaching taught
He has been	teaching	taught	They have been	teaching taught

*Past Perfect Tense*

I had been	teaching	taught	We had been	teaching taught
You had been	teaching	taught	You had been	teaching taught
He had been	teaching	taught	They had been	teaching taught

<i>Future Perfect Tense</i>				PROG.	PASS.
I shall have	}	teaching	taught	}	teaching taught
been					
You will have	}	teaching	taught	}	teaching taught
been					
He will have	}	teaching	taught	}	teaching taught
been					

The progressive and the passive forms of the three tenses of the subjunctive are made as follows : —

		PROG.	PASS.
<i>Present.</i>	If I be	teaching	taught
<i>Past.</i>	If I were	teaching	taught
<i>Past Perf.</i>	If I had been	teaching	taught

In the active voice, the past participle is used in combination with *have* to form the three perfect tenses and the *perfect* participle. When the past participle is used without an auxiliary, or in combination with some form of *be*, it is passive.

EXAMPLES : —

1. I have *taught* fifty years (active).
2. *Having completed* his task, Lockwood returned (active).
3. The great explorer, *taught* by arduous experience, accomplished his object (passive).

### CIX. NOMINATIVE ABSOLUTE

**Preparatory Review.** — Mention all the uses of nouns.

Compare the two sentences in each of the following groups: (1) as to meaning, (2) as to form.

1. { The signal having been given, they started.  
 { When the signal was given, they started.

2. { The weather being pleasant, we went to walk.  
Because the weather was pleasant, we went for a walk.
3. { The Black Knight having gained the outer courtyard, he attacked the postern gate.  
After the Black Knight had gained the postern, he attacked the postern gate.
4. { The gate once open, the rest would be easy.  
When the gate was once open, the rest would be easy.

Consider the phrase, *the signal having been given*. Of what is it composed? What does the participle modify? What kind of clause is *when the signal was given*? What does it modify? How is the phrase *the signal having been given* used? Thus we see that *the phrase* consists of a noun modified by a participle, and is used like an adverb clause to modify the predicate of the sentence.

Is the noun *signal* used as *subject, predicate noun, complementive, appositive, possessive, or object*?

Since the case of the noun *signal* is not affected by any other word in the sentence, it may be said to be *independent* of the rest of the sentence. It is in the nominative case, called **nominative absolute** (*absolute* here means *independent*).

Find similar constructions in the other sentences above.

Observe that the participle is not always expressed, as in the first sentence in 4, above.

The **nominative absolute** is that construction in which a noun or a pronoun is used with a participle to form an adverb phrase modifying the predicate verb.

### Oral Exercise

Find nouns in the *nominative absolute*, and explain how each is used:—

1. The scout having seized "Killdeer" in his left hand, he shook it at his enemies.
2. No emotion could be discovered in the Mohicans, their features expressing neither hope nor alarm.
3. Hawkeye being engaged in examining his rifle, Heyward seized the paddle.
4. The Huron having been wounded, his gun fell from his hands into the water.
5. Uncas was silent, his eyes fixed upon the Sagamore.
6. The Indians gone, Heyward breathed more freely.

## CX. CONSTRUCTIONS OF NOUNS AND PRONOUNS — SUMMARY

In grammar the construction of a word is its relation to the other words of a sentence.

A *noun* or *pronoun* may be used in different constructions, as here specified:—

1. Subject of a verb:—

*Ivanhoe* returned to England. *Who* returned to England?

2. Object of a transitive verb:—

He learned the *laws* of the tournament. He learned *them* thoroughly.

3. Predicate noun or pronoun:—

The Templar was his *enemy*. It was *he* who was victorious.

4. Predicate objective:—

Ivanhoe appointed Gurth his *squire*.

5. Indirect object:—

Ivanhoe gave the *slave* protection. Ivanhoe gave *him* protection.

6. Object of a preposition:—

He was beloved by the *Lady Rowena*. He was loved by *all*.



## 7. Possessive modifier:—

The *knight's* help once saved the king's life. *Whose* help saved him?

## 8. Appositive:—

Kenneth, the Scottish *knight*, was Richard's friend.

## 9. Compellative:—

"Come, *Isaac*," said Front-de-Bœuf.

O *Thou*, the Preserver of life, hear my prayer!

## 10. Exclamatory nominative:—

Foul *craven*! Does he blench from the helm when the wind blows highest?

## 11. Nominative absolute:—

The *company* having assembled under an oak tree, Locksley took his seat on a kind of throne. *He* being their chief, the knight had to take a lower place.

## CXI. ANALYSIS

## SIMPLE, COMPLEX, AND COMPOUND SENTENCES

Tell the kind of sentence and analyze:—

1. The injustice of England has driven us to arms.
2. Independence is now within our grasp.
3. We have but to reach forth for it and it is ours.
4. Why, then, should we defer the Declaration?
5. If we fail, it can be no worse for us; but we shall not fail.
6. The cause will raise up armies; the cause will create navies.
7. Whatever may be our fate, be assured that this Declaration will stand.
8. It may cost treasure and it may cost blood; but it will stand, and it will richly compensate for both.
9. We shall make this a glorious, an immortal day.
10. When we are in our graves, our children will honor it.

11. My judgment approves this measure, and my whole heart is in it.

12. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment, *Independence now* and *Independence forever*.

— From *Supposed Speech of John Adams* by DANIEL WEBSTER.

## APPENDIX

**NOTE TO THE TEACHER:**—The matter contained in the Appendix is intended only for reference.

### I. LISTS OF PREFIXES

	EXAMPLES
<b>Anglo-Saxon.</b> — a = in, on, to; or with- out assignable force after = behind be = by, to make for = against, utterly fore = before mid = middle mis = wrong n(e) = not out = beyond over = above, in excess un = not under = beneath with = against	abed, afield; arise  afternoon besiege, belittle forbid, forlorn forearm midsummer misname never, naught outrun overreach unkind undervalue withstand
<b>Latin.</b> — a, ab, or abs = from or away ad (ac, af, ag, al, am, an, ap, as, at) = to, toward  amb(ambi) = around, on both sides ante = before bene = well bi (bis) = two, twice circum = around con (co, col, com, cor) = with or together counter, contra = against de = down, from dis, di, dif = away, asunder du (duo) = two  e, ex (ec, ef, es, s) = out en (em) = in, on, to make extra = beyond in (il, im, ir) ( <i>in verbs</i> ) = on, upon, in, into in (ig, <sup>1</sup> il, im, ir) ( <i>in adjectives</i> ) = not inter = between ob (oc, of, op) = against	avert, abrupt, abstract adhere, accede, affable, aggregate, allusion, ammunition, annihilate, apposite, associate, attractive ambiguous, ambidexter anteroom benediction biped, bissextile circumnavigate concur, cohere, colloquy, command, corrupt countermand, contradict deduct disperse, digress, differ dual, duet, duodecimo evade, expend, eccentric, effuse, escort, scald entrap, embody extradition incur, illustrate, import, irrigate incorrect, illegal, immoral, irreligious intersperse object, occur, offer, oppose

<sup>1</sup> Some consider *ig*, as in *ignoble*, *ignominy*, and *ignore*, a form of the prefix *in*; but the *in* is simply shortened to *i* before a *gn* in the following stem.

## EXAMPLES

pene = almost  
 per = through  
 post = after  
 pre = before  
 preter = more than  
 pro = forth, forward  
 re (red) = back, again  
 retro = backward  
 semi = half

sub (suc, suf, sug, sub, sup, sur, sus) = under  
 subter = under  
 super, sur = above, over  
 trans = across  
 ultra = beyond  
 vice = instead of

## Greek. — a, an = without, not

amphi = around  
 ana = up, through  
 anti, ant = opposite, against  
 apo = away  
 cata = down, over  
 dia = through  
 dys = bad, ill  
 epi = upon  
 eu = well  
 hemi = half  
 hyper = over, beyond  
 hypo = under  
 mono = one  
 para = beside, like  
 peri = around  
 poly = many  
 syn (syl, sym) = with, together  
 tele = far, far off

penumbra  
 pervade, permit  
 postscript  
 preposition  
 preternatural  
 proceed  
 return, redeem  
 retrogression  
 semicircle  
 subdue, succumb, suffer, suggest, summon, suppose, surrogate, sustain  
 subterfuge  
 supervisor, surface  
 transmit  
 ultramarine  
 vice president

## apathy, anarchy

amphitheater  
 analysis  
 antidote, antarctic  
 apostrophe  
 catastrophe  
 diameter, diaphanous  
 dyspepsia, dysentery  
 epitaph, epidemic  
 eulogy, euphonic  
 hemisphere  
 hypercritical  
 hypocrite  
 monotonous  
 parallel, parody  
 perigee, perimeter  
 polygon; polytechnic  
 synthesis, syllable, sympathy  
 telegraph, telephone

## II. LISTS OF SUFFIXES

The following lines contain some of the most common suffixes, with their meanings : —

## EXAMPLES

Anglo-Saxon. — ar (er) = an agent or doer  
 ard (art) = one who  
 dom = dominion, condition  
 ed (forming past tense and perf. part. of reg. verbs)  
 en = to make, made of  
 er = more  
 ern (ernal, erly) = pertaining to  
 est (st) = most  
 fold = times

liar, baker  
 drunkard, braggart  
 kingdom, freedom  
 loaded  
 blacken, wooden  
 colder, sweeter  
 northern, maternal, easterly  
 coldest, last (for latest)  
 manifold

## EXAMPLES

ful = full of	graceful
hood = state of	childhood
ing (forming the pres. part. of verbs and nouns of action)	walking
ish = somewhat, like	childish
less = without	penniless
ling = little	gosling
ly = like, denoting manner	manly
ness = state of being	soreness
ock = little	hillock
ship = office of	clerkship
some = full of, like	venturesome
ster = one who (originally feminine)	spinster, punster
ward = direction of	homeward
y (ie) = belonging to, full of, having the qualities of	stony, merry (old form, merrie)
<b>Latin.</b> — able (eble, ible, ble) = fit to be, capable of, full of	culpable, delectable, terrible, noble
aceous = having the quality of	herbaceous
acious = full of	vivacious
acity (icity, ocity) = state, or quality of, fullness of	veracity, felicity, velocity
acy = quality, being, act of	privacy, advocacy
al = belonging to	personal
an (ian, ean) = belonging to, one who	American, Slavonian, European
ance, ancy = state of being	perseverance, constancy
ant = one who	assistant
ary = place where, pertaining to	granary, aviary
ate (in nouns) = one who, or that which (is the object of an action)	delegate, precipitate
cle, cule = little	corpuscule, animalcule
eer, er = one who, an agent	engineer, baker
ence (ency) = state or quality of	diffidence, potency
ent = being, one that	prudent, resident
fy = to make	nullify
ic (ical) = pertaining to	comic, spherical
ice = a being, the thing that	justice, service
id = being	frigid
il (ile, le, eel) = like, ready to be, denoting quality or condition	fossil, ductile, gentle, genteel
in (ine) = belonging to	matin, canine
ion = act of, state of being	protection
ite = one who	favorite
ment = act of, result of	commandment
mony = state of being, thing that	parsimony, testimony
or = one who, that which	instructor
ory = place where	dormitory
ose (ous) = full of, abounding in	adventurous
ple = fold	triple, multiple
tude = state of being	rectitude
ty (ity) = state of being	plenty, purity
ule = little	globule
<b>Greek.</b> — ac, ic = pertaining to	generic
archy = government	monarchy

cracy = government  
 graphy = writing  
 ic (ics) = science of  
 ise (ize) = to make  
 ism = doctrine, state of being  
 ist (st) = one who  
 logy = science of

French.—age, state of being, that  
 which  
 ee = one to whom  
 eer (ier) = one who  
 ery (ry) = place, condition, collec-  
 tion  
 ess = female  
 ette = little  
 let = little

EXAMPLES  
 democracy  
 telegraphy  
 civics  
 criticize, minimize  
 Calvinism  
 evangelist, optimist  
 geology

baggage  
 trustee  
 volunteer  
 grocery, rivalry, yeomanry  
 shepherdess  
 statuette  
 streamlet

### III. LATIN AND GREEK STEMS<sup>1</sup>

ag (act), *do*; agile, enact.  
 alt, *high*; altitude, exalt.  
 am (amat), *love*; amiable, amateur.  
 anim, *mind, soul*; animal, animation.  
 ann (annu), *a year*; anniversary.  
 aper (apert), *open*; aperient, aperture.  
 apt, *fit*; aptly, adapt.  
 arch, *rule*; monarch, anarchy.  
 art, *skill*; artist, artful.  
 aud (audit), *hear*; audible, auditor.  
 aur, *gold*; aureole, auriferous.  
 bas, *low*; basal, debase.  
 bat, *beat*; battle, batter.  
 bit, *bite*; biting, bitter.  
 brev (bref), *short*; brevity, brief.  
 cad (cid), *fall*; decadent, incident.  
 cant, *sing*; cant, incantation.  
 cap (capt, cept), *take, hold*; capable,  
 captive, receptacle.  
 capit, *head*; decapitate, capital.  
 carn, *flesh*; carnivorous, carnal.  
 ced, *go*; recede, antecedent.  
 celer, *swift*; celerity, accelerate.  
 cent, *hundred*; century, centennial.  
 cing (cinc), *gird*; surcingle, cincture.  
 clin, *lean*; decline, clinic.  
 cor, *heart*; concord, cordial.  
 coron, *crown*; coronet, coronation.  
 corpus (corpor), *body*; corpuscle,  
 corporal.  
 cred, *believe*; creed, credential.  
 cur, *attention*; curate, curious.  
 curr (curs), *run*; current, cursory.

cycl(e), *circle*; bicycle, cyclorama.  
 dat, *give*; date, dative.  
 dent, *tooth*; dentist, indent.  
 di, *day*; diary, dial.  
 dic (dict), *say*; diction, predict.  
 dign, *worthy*; dignify, indignant.  
 domin, *master*; domineer, dominion.  
 dorm, *sleep*; dormitory, dormant.  
 duc (duct), *lead*; conduct, introduce.  
 equ (iqu), *equal*; equivalent, iniquity.  
 fa, *speak*; fable, preface.  
 fac, *face*; facial, surface.  
 fac (fact), *do, make*; manufacture.  
 felic, *happy*; felicity, felicitous.  
 fer, *bear*; reference, proffer.  
 fess, *acknowledge*; profess, confess.  
 fid, *faith*; fidelity, confidence.  
 fin, *end, boundary*; finish, infinite.  
 form, *shape*; deform, transform.  
 fort, *strong*; fortify, fortitude.  
 frang (fring, frag, fract), *break*; fran-  
 gible, infringe, fragment, fraction.  
 fus, *melt*; fusion, confuse.  
 gener, *breed, race*; general, regenerate.  
 gest, *bring, carry*; suggest, digest.  
 grad, *step*; gradual, degrade.  
 gran, *grain*; granule, granary.  
 graph (grav), *write*; graphic, engrave.  
 grat, *please, favor*; gratify, ingrate.  
 gross, *big, fat*; gross-beak, engross.  
 hor, *hour*; horal, horoscope.  
 hospit, *guest*; hospitable, hospital.  
 ject, *throw*; interjection, eject.

<sup>1</sup> Only that part of the root word is given which is used in the derivation of the English word. This we call the stem or base, as distinct from the root.

judic, *judge*; judicial, prejudice.  
 junct, *join*; adjunct, juncture.  
 jur, *swear*; perjure, jurymen.  
 lat, *carry*; collate, prelate.  
 leg, *send*; delegate, college.  
 leg (lect), *gather, choose, read*; col-  
 lect, elect, legend.  
 liber, *free*; liberty, liberal.  
 lin, *flax, thread*; linen, linseed.  
 lingu, *tongue*; lingual, linguist.  
 liter, *letter*; literature, litoral.  
 loc, *a place*; local, dislocate.  
 log, *speech, reason, science*; logic,  
 decalogue, geology.  
 loqu, *talk, speak*; colloquy, eloquence.  
 lud (lus), *play*; prelude, elusive.  
 magn, *great*; magnify, magnate.  
 major, *greater*; majority, major.  
 man, *stay, dwell*; manor, permanent.  
 manu, *by hand*; manufacture, manual.  
 mar, *sea*; marine, maritime.  
 mater, *mother*; maternal, matricide.  
 med (medic), *heal*; remedy, medical.  
 medi, *middle, between*; mediator.  
 mens, *measure*; dimension.  
 ment, *mind*; mental, comment.  
 merc, *goods*; merchant, commerce.  
 merg (mers), *dip*; emerge, immerse.  
 meter (metr), *measure*; diameter.  
 migr, *wander, go*; migratory, emi-  
 grate.  
 mir, *wonder*; admire, miracle.  
 mit (mitt, miss), *send*; permit, admit-  
 tance, commission.  
 mon, *advise*; admonish, monitor.  
 mort, *death*; mortal, mortify.  
 mot, *move*; motor, motion.  
 mult (multi), *much, many*; multiply,  
 multitude.  
 mun, *obligation, protection*; ammuni-  
 tion, remunerate.  
 nat, *born*; natal, innate.  
 nav, *ship*; navigate, naval.  
 not, *known*; noted, denote.  
 numer, *number*; numeral, numerate.  
 nunci, *report*; annunciate, denun-  
 ciator.  
 ocul, *eye*; ocular, oculist.  
 pan, *bread*; pantry, company.  
 par, *equal*; parallel, parity.  
 par, *get ready*; parade, prepare.  
 parl, *speak*; parlor, parley.  
 part, *divide*; partner, partition.  
 pass, *step*; passage, trespass.  
 pass, *suffer*; passive, passion.  
 past, *feed*; pastor, repast.  
 pater, *father*; paternal.  
 ped, *foot*; pedal, pedestal.

pel (pell, puls), *drive*; expel, repellent,  
 repulsion.  
 pen, *pain, punish*; penitent, penalty.  
 pend (pens), *hang*; depend, propensity.  
 pet, *ask*; petition, compete.  
 petr, *stone*; petrify, saltpeter.  
 phil, *love*; philanthropy, bibliophile.  
 phon, *sound, the voice*; telephone.  
 physi, *nature*; physics, physiology.  
 pict, *paint*; picture, depict.  
 plac, *please*; complacent, placate.  
 plen, *full*; plenty, replenish.  
 plet, *full*; replete, depletion.  
 plic, *plait, fold*; complicate, implicate.  
 plum, *feather*; plumage, plume.  
 plumb, *lead*; plumber, plumbago.  
 pon (pos, posit), *place*; exponent, re-  
 pose, position.  
 port, *carry*; import, portable.  
 port, *gate*; porter, portico.  
 pot, *drink*; potion, potable.  
 potent, *powerful*; omnipotent, potent.  
 prehend, *take, grasp*; comprehend,  
 reprehend.  
 prim, *first*; primary, primer.  
 punct, *point, prick*; punctuation,  
 puncture.  
 quadr, *square, fourfold*; quadrangle.  
 quant, *number*; quantity.  
 quer (quis, quest), *seek, ask*; query,  
 prerequisite, request.  
 quie, *quiet*; acquiesce, requiem.  
 radi, *ray*; radiant, radius.  
 rap (rapt), *seize*; rapid, rapture.  
 rat, *think, determine*; rational, rate.  
 rect, *right, straight*; rectify, direct.  
 reg, *rule*; regiment, regent.  
 ris (rid), *laugh*; derisive, ridicule.  
 riv, *stream*; river, derive.  
 rog, *ask*; interrogate, abrogate.  
 rupt, *break*; abrupt, rupture.  
 sacr, *holy*; sacred, sacrament.  
 sal, *leap*; sally, salient.  
 sal, *salt*; saline, salad.  
 sanct, *holy*; sanctuary, sanctify.  
 sat, *enough*; satisfy, satiate.  
 sci, *know*; science, conscience.  
 scop, *behold*; telescope, microscope.  
 scrib (script), *write, draw*; scribe  
 description.  
 sec (sect), *cut*; secant, section.  
 sen, *old*; senile, senior.  
 sent, *feel, think*; sentiment, dissent.  
 sequ, *follow*; sequel, consequent.  
 serv, *serve, keep*; servant, proserve  
 sist, *stand*; consist, resist.  
 sol, *alone*; solitary, solo.  
 son, *sound*; sonorous, consonant.

sort, <i>lot, kind</i> ; assort, consort.	test, <i>witness</i> ; testify, attest.
spec (speci, spect, spic), <i>look, kind</i> ; inspect, species, conspicuous.	tort, <i>twist</i> ; distort, torture.
spir, <i>breath</i> ; inspire, perspire.	tract, <i>draw</i> ; attract, subtraction.
stant, <i>standing</i> ; distant, extant.	trit, <i>rub</i> ; attrition, trite.
stell, <i>star</i> ; stellar, constellation.	trud (trus), <i>rub</i> ; protrude, intrusion.
string (strict), <i>bind</i> ; stringent, re- strict.	un, <i>one</i> ; unit, unify.
stru (struct), <i>build, heap up</i> ; con- strue, construct.	und, <i>wave, flow</i> ; undulate, inundate.
su, <i>follow</i> ; pursue, suit.	ut, <i>use</i> ; utilize, utility.
suad (suas), <i>urge</i> ; dissuade, persua- sion.	vad (vas), <i>go</i> ; evade, invasion.
sum (sump), <i>take, consume</i> ; resume, consumption.	val, <i>be strong, be worth</i> ; valiant, in- valid, value.
surg (surrect), <i>rise</i> ; surge, resurrect.	ven (vent), <i>come</i> ; intervene, venture.
tact (tang), <i>touch</i> ; contact, tangible.	vert (vers), <i>turn</i> ; advert, reverse.
tall, <i>cut</i> ; tailor, retail.	via, <i>way</i> ; viaduct, obviate.
teg (tect), <i>cover</i> ; tegument, protect.	vic, <i>change, turn</i> ; vicissitude, vicar.
tempor, <i>time</i> ; temporary, temporize.	vid (vis), <i>see</i> ; evidence, revision.
tend (tent), <i>stretch</i> ; extend, attentive.	viv, <i>live</i> ; vivid, vivisection.
	voc (vocat), <i>call</i> ; revoke, vocation.
	volv (volu, volut), <i>turn</i> ; devolve, vol- uble, revolution.
	vot, <i>vow</i> ; vote, devoted.

#### IV. DERIVATIVES

Derivatives are of two kinds: (1) Words formed directly from other English words; as, *fanciful* from *fancy*; *clownish* from *clown*, etc. (2) Words derived from foreign roots by means of prefixes and suffixes; as,

Latin, *audio, auditum*, meaning *hear*.

English, *audience, auditor, auditory*, etc.

The derivative is frequently a different part of speech from the root; as,

*fancy* (noun), *fanciful* (adj.).

*long* (adj.), *lengthen* (verb).

#### (1) WORDS FORMED FROM OTHER ENGLISH WORDS

##### Exercise 1

*From the following nouns, make corresponding adjectives, and use each derivative in a sentence:—*

sense	space	college	toil	office
ridicule	joke	globe	court	irony



miracle	angle	clerk	science	drama
muscle	apostle	error	history	power
zeal	fraud	theater	fruit	cylinder

**Exercise 2**

*Use, in sentences, nouns that correspond to the following adjectives : —*

rich	novel	young	pure	squalid	generous
secret	civil	resolute	vacant	fanatic	barbarous
humble	secure	rival	warm	brave	splendid
private	accurate	bold	dense	durable	temperate
moral	simple	solemn	stupid	fertile	gluttonous

**Exercise 3**

<b>ADJECTIVE</b>	<b>NOUN</b>	<b>VERB</b>
<i>able</i>	<i>ability</i>	<i>enable</i>

He was a lad of great *ability*. Your help *enabled* us to finish the work.

*Use, in sentences, nouns and verbs that correspond to the following adjectives : —*

long	noble	rare	wide	poor	just	solid
deep	moist	legal	human	neutral	bitter	timid

**Exercise 4**

*Give nouns corresponding to the following verbs : —*

bribe	endow	insert	contrive	expose	promote
rob	seize	contend	mock	grow	break

**Exercise 5**

*Give nouns or adjectives corresponding to the following verbs : —*

inquire	esteem	hate	oppose	consider	prophecy
argue	agree	fail	cohere	declaim	qualify

## Exercise 6

*Japan, Japanese, japanning*

*Form other words from the following proper nouns, and tell the parts of speech of the derivatives :—*

China	Rhine	Athens	Saxony	Peru
Alps	Brazil	Turkey	Troy	Cuba
Poland	Genoa	Siam	Switzerland	Naples

## Exercise 7

The terminations *et (ette), let, ling, ock, cle, ule, cule, kin,* signify, *small, little, or young*; as, *duck, duckling*. Derivatives with such terminations are called **diminutives**.

*Form diminutives from the following nouns :—*

globe	pill	stream	goose	ring
flower	hill	lamb	plant	part
crown	river	eagle	animal	man
nest	year	plume	sphere	sap

## Exercise 8

*Explain the meaning of the suffixes in the following derivatives :—*

cloudy	kingdom	boyish	pianist	baroness
ringlet	songster	southward	marine	senseless

## Exercise 9

*Explain the meaning of the prefixes in the following derivatives :—*

beset	antecedent	trident	exodus	antidote
assent	cognate	anarchy	eulogy	reclaim
adhere	submerge	peninsula	polygon	transatlantic

## Exercise 10

*Change (or supply) a prefix or a suffix in each of the following words so that an opposite meaning will be expressed:—*

legible	selfish	equality	polygamy	discreet
legal	modesty	quiet	arctic	faulty
romantic	discord	official	normal	prove
just	export	exact	union	piety
painful	credit	loyal	remorseful	comparable

## (2) WORDS DERIVED FROM FOREIGN ROOTS

## Exercise 1

*Give all the English words you can find that are derived from the following Latin nouns:—*

<i>annus</i> , year	<i>corpus</i> (corps), body	<i>littera</i> , letter
<i>caput</i> ( <i>capit</i> ), head	<i>dens</i> ( <i>dent</i> ), tooth	<i>mare</i> , sea

## Exercise 2

*Give English words derived from the following Latin nouns:—*

<i>manus</i> , hand	<i>domus</i> , house	<i>auxilium</i> , help
<i>ager</i> , field	<i>ira</i> , anger	<i>fumus</i> , smoke

## Exercise 3

*Mention some English words derived from the following Latin nouns and adjectives:—*

<i>patria</i> , country	<i>rota</i> , wheel	<i>rivus</i> , river	<i>pecunia</i> , money
<i>porta</i> , door	<i>somnus</i> , sleep	<i>urbs</i> , city	<i>primus</i> , first
<i>decem</i> , ten	<i>sanus</i> , healthy	<i>insula</i> , island	<i>aqua</i> , water

**Exercise 4**

*Exclude.* The prefix *ex* means *from, out*; the root *claudo* (in compounds, *cludo*) means *shut, close*. Hence, *exclude* means *shut out*.

*With the aid of a dictionary, when necessary, show, as above, the meaning of the prefixes in the words in the following list:—*

Exclude, include, preclude; circumference, conference, differ, prefer; export, import, transport, support; postpone, postmeridian; consent, dissent; compose, depose, impose, transpose; compress, depress, impress, repress, suppress; deject, eject, inject, reject, subject; dispel, propel, expel; infinite, ingrate, indecorous, inhuman, impious; accord, concord, discord; adhere, cohere; circumlocution, circumnavigate; avert, abstain, absent; arrive, assimilate, attain; extraordinary, extra-tropical; perfect, perform, perennial.

**Exercise 5**

*Show the meaning of the prefixes in the words below:—*

Accretion, excrescence; insipid, insane, insalubrious; avocation, affix, annex, attend; anteroom, antecedent; antarctic, antislavery; concur, correlation; contradict, controvert; depend, deduct; disarm, discharge; outrun, outsail; subordinate, submarine; translate, transcend; incline, recline, decline; accept, except, precept, intercept; abstract, extract, attract, retract, subtract, protract, contract, distract; enact, exact, transact, react; recur, concur, occur, incur.

**Exercise 6**

*Flexible.* The suffix *ble* (*able, ible*) means *that may be*; the root word *flecto* means *bend*; therefore, *flexible* means *that may be bent*.

*With the aid of the dictionary, study the words below, and show the meaning of their suffixes:—*

Flexible, credible, tangible, curable; primal, final, legal, martial; manikin, hillock, globule, reticule, spiracle, animalcule, lambkin; trustee, patentee, referee, lessee; volunteer, engineer, mountaineer; abstinence, diffidence, transparency; dependent, recipient, evanescent; gratify, liquefy, pacify, signify; magnetic, prismatic, cosmetic, eclectic; fragile, puerile, hostile, docile; delusion, union, revolution; reddish, feverish; governor, radiator, testator, lessor, revealer; verbose, onerous, jocose, atrocious; blamable, soluble; clerkship, friendship; dangerous, glorious, laborious, grievous, lustrous.

## V. CLASSIFICATION OF WORDS AS DETERMINED BY USE

In the sentence, *Are is the copula*, it is plain that the word *are* is a noun. Evidently, any word in the language may be used as a noun. Vast numbers of nouns may be used as verbs: We *paint* the wall, *iron* the linen, *water* the flowers, *paper* the ceiling, *carpet* the floor, *ink* the fingers, *border* a garment, *floor* a cabin, *ship* freight, *freight* a ship, *house* our stock, *stock* our stores, and *land* our passengers.

Again, nouns often become adjectives. Thus we have *cloth* measure, *body* servant, *hand* car, *shoe* shop, *shore* bird, *shot* tower, *freight* agent, *title* deed.

The examples above call for little or no study. Below, will be found a few examples of words not so easily classified.

*About.* (1) Preposition: — Bind them *about* thy neck. (2) Adverb: — *About* ten more were sold. We wandered *about* from house to house.

*Above.* (1) Preposition: — *Above* the cloud is the star with its light. (2) Adverb: — That prayer was wafted to the powers *above*. *Above* a dim light was seen, but below all was dark. (3) Noun: — Every good gift is from *above*.

- After.* (1) Preposition : — *After* the failure he went away. (2) Con-  
junctive adverb : — He left *after* the guests came in.
- All.* (1) Pronoun : — *All* refused. (2) Noun : — This child was her  
*all*. (3) Adjective : — *All* this counsel was vain. (4) Adverb :  
— Your work is *all* awry.
- As.* (1) Conjunction Pronoun : — Reject such *as* are shop-worn.  
(2) Conjunction adverb : — He is not so tall *as* I. (3) Adverb :  
— What other toil is *as* hard? (4) Preposition (or sign of ap-  
position) : — I consulted him *as* a physician.
- Both.* (1) Adjective : — *Both* books are mine. (2) Pronoun : —  
*Both* are mine. (3) Conjunction : — He is *both* able and willing.
- But.* (1) Conjunction : — He is poor, *but* he is proud. (2) Prepo-  
sition : — All *but* him have fled. (3) Adverb : — At the very  
worst, we shall *but* fail.
- Either.* (1) Adjective : — Trade with *either* grocer. (2) Conjun-  
tion : — The order was taken *either* by this boy or by his father.  
(3) Adjective Pronoun : — *Either* will serve the purpose.
- Fast.* (1) Noun : — A forty days' fast was proclaimed. (2) Verb : —  
We *fast* often. (3) Adverb : — They run *fast*. *Fast* and thick  
fell the snow. (4) Adjective : — Make *fast* the door. These  
are *fast* colors.
- Like.* (1) Noun : — I shall not look upon his *like* again. Our *likes*  
and dislikes often are hard to account for. (2) Adjective : —  
They are of *like* proportion. He giveth snow *like*<sup>1</sup> wool.  
(3) Adverb : — *Like*<sup>1</sup> one in prayer I stood. (4) Verb : —  
They *like* their house.
- Much.* (1) Adverb : — He talks too *much*. (2) Adjective : — *Much*  
learning hath made him mad. (3) Noun : — He made *much*  
of this favor.
- Near* or *Nigh.* (1) Adverb : — He drew *nigh*. The ship drew  
*near*<sup>1</sup> shore. (2) Adjective : — He is a *near* kinsman.

<sup>1</sup> *Near, nigh, next, and like*, whether used as adjectives or as adverbs, are properly followed by the preposition *to* before the name of an object. When the *to* is omitted, some grammarians class *near, nigh, next, and like* as prepositions.

- Notwithstanding.* (1) Preposition :— *Notwithstanding* the crowd, he pushed on. (2) Conjunction :— He was beloved, *notwithstanding* he was severe.
- Only.* (1) Adjective :— This was his *only* chance. (2) Adverb :— Aid is near ; he has *only* to ask. (3) Conjunction :— I should have chosen the other, *only* it was frail.
- Since.* (1) Preposition :— *Since* their visit, no word has come. (2) Conjunctive Adverb :— *Since* you hesitate, I withdraw my offer. (3) Adverb :— This happened two years *since*.
- Still.* (1) Adjective :— All the woods are *still*. (2) Adverb :— The house is *still* standing. (3) Conjunctive Adverb :— He is young ; *still* he has shown much strength. (4) Verb :— He can *still* the raging sea. (5) Noun :— In the *still* of night he ventured out.
- Than.* (1) Conjunction :— He is taller *than* I. (2) Preposition :— *Than* whom, Satan excepted, none higher sat.
- That.* (1) Adjective :— *That* life is long which answers life's great end. (2) Conjunctive Pronoun :— He is one *that* lives for others. (3) Adjective Pronoun :— *That* is preferred.
- The.* (1) Adjective :— *The* season is backward. (2) Adverb :— *The* more, *the* merrier.
- Then.* (1) Adverb :— *Then* shall I know. (2) Conjunctive Adverb :— If you still hope, *then* I will not despair.
- There.* (1) Adverb :— Darkness *there* might well seem twilight here. (2) Expletive :— *There* are two sides to every question. (3) Interjection :— *There!* *there!* be calm.
- Very.* (1) Adverb :— *Very* few men derive pleasure from wealth. (2) Adjective :— That is the *very* book I wanted.
- What.* (1) Interrogative Pronoun :— *What* will they do? (2) Interrogative Adjective :— *What* insurance had he? (3) Conjunctive Pronoun :— I heard *what* you said. (4) Interjection :— *What!* house and furniture in ashes! (5) Adverb :— *What*<sup>1</sup> with diligence and *what* with others' aid, I have kept my home.

<sup>1</sup> *What* is here used in the sense of *partly*.

*Where.* (1) Interrogative Adverb:—*Where* may the wearied eye repose? (2) Conjunctive Adverb:—Walk *where* the flowers shall greet thee.

*Which.* (1) Interrogative Pronoun:—*Which* is least costly? (2) Interrogative Adjective:—*Which* brand do you choose? (3) Conjunctive Pronoun:—The road by *which* we came is pleasant.

*While.* (1) Noun:—The news gave us comfort for a *while*. (2) Conjunctive Adverb:—He is cautious, *while* his partner is rash. We shall lodge at the Windsor *while* business holds us in this city. (3) Verb:—We will *while* away an hour by the lakeside.

*Who.* (1) Interrogative Pronoun:—*Who* hath sorrow? (2) Conjunctive Pronoun:—We read of one *who* taught not as the scribes.

*Yet.* (1) Conjunction:—Well inclined, *yet* sometimes indiscreet. (2) Adverb:—Faster and *yet* faster we went.

## VI. HELPS TO PUNCTUATION

*The principal marks used in punctuation are the following:—*

Comma . . . . . ,	Exclamation point . . . !
Semicolon . . . . . ;	Dash . . . . . —
Colon . . . . . :	Parentheses . . . . . ( )
Period . . . . . .	Brackets . . . . . [ ]
Interrogation point . . . ?	Quotation marks . . . “ ”

### THE COMMA

1. The name of the person addressed (the compellative) is set off by a comma.

EXAMPLES:—Mother, I'm to be queen of the May.  
Tell me, John, what you have found.

2. Words, phrases, or clauses, in the same construction, are separated by commas. If, however, *all* the terms are separated by conjunctions, the comma may be omitted.



**EXAMPLES:** — A calm, serene, cheerful old age is always useful.

No one person can excel in music, painting, and sculpture.

No one person can excel in music and painting and sculpture.

What is the difference between the last two sentences?

3. An appositive, especially when itself modified, is commonly set off by commas.

**EXAMPLES:** — Baltimore, the Monumental City, has grown rapidly.

We, your representatives, shall demand justice.

4. Adverbial modifiers, especially when used at the beginning of a sentence, or when interrupting its smoothness, are commonly set off by commas.

**EXAMPLES:** — While your sun prospers in the blue, take warning.

My wish, nevertheless, was heard and remembered.

5. Two or more pairs of words should be set off in pairs by commas.

**EXAMPLES:** — Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

You are a parent or a child, a brother or a sister, a husband or a wife, a friend or an associate, of some kindred soul.

6. A direct quotation should be separated from the rest of the sentence by a comma; or, if formally introduced, by a colon.

**EXAMPLES:** — Then was heard the cry, "Run for your life!"

These were the Teacher's words: "Be ye therefore perfect."

7. A non-restrictive adjective clause (so-called) is set off by a comma. On the other hand, a restrictive adjective clause very rarely should be so separated.

**EXAMPLES:** — All eyes were now on Philip, who had not spoken.  
 There hangs the picture that received the highest award at the exhibition.

**REMARK.** — The importance of this rule, and the frequent neglect of it, are sufficient reasons for suggesting that there should be ample practice in its use.

In each case of a non-restrictive, explanatory, or additive clause, the conjunctive pronoun is nearly equivalent to *and it*, *and he*, or a like expression; that is, the clause has not the function of a part of speech, but is coordinate with the main proposition.

8. An adjective phrase, when non-restrictive, is separated from its noun by a comma; but a restrictive adjective phrase is not so separated.

**EXAMPLES:** — There is the renowned Montana statue, cast in silver.  
 Chicago now appears before the world as a metropolis representing a new civilization.

### THE SEMICOLON

Statements so related as hardly to allow a period between them, yet having a connection too slight to be shown fitly by a comma, are separated by a semicolon.

**EXAMPLES:** — To err is human; to forgive, divine.  
 If you want a thing done, go; if not, send.

**REMARK.** — If the members of a compound sentence are connected by a conjunction, and if each member is unbroken by commas, then a comma usually serves between the members; as, *The land is everywhere richly cultivated, and a happier peasantry nowhere exists.*

But if one or more members are themselves broken by commas, a semicolon is indicated between the members ; as, *Again fragments of ice began to fall ; and, already sufficiently startled, we expected to see the whole side nearest us crash bodily upon the schooner.*

### THE COLON

1. A colon is used after the words *thus, as follows, this, these, namely,* when they formally introduce a speech or quotation.

EXAMPLES :— Mr. Mills began his speech as follows : “ We hold these truths to be self-evident,” etc.

His last words were these : “ I still live.”

When the speech or quotation begins a new paragraph, a dash should follow the colon.

EXAMPLE :— The Hon. James A. Garfield was then introduced and spoke as follows :—

“ Socrates recommended to one of his disciples,” etc.

2. A colon should be used after a clause which is complete in itself, but followed, without a conjunction, by some remark or illustration.

EXAMPLE :— The religion of the Greek drama was not a mere form : it was full of truth, spirit, and power.

### THE PERIOD

The period is used (1) at the close of every assertive or imperative sentence; (2) after a title or heading; (3) after an abbreviation, — as, *Mrs. Chas. S. Ward, N. Andover, Mass.*

REMARK. — Shortened proper names, like Hal, Tom, Will, are not *abbreviations*. Nor should the period be thought necessary after such expressions as 8vo, 12mo, or 1st, 2d, 3d, etc. It is often used, however, after Roman numerals ; as I., IV., X., C., etc.

### THE INTERROGATION POINT

1. The interrogation point is placed at the end of an interrogative sentence.

EXAMPLE: — Who was the architect?

2. Inclosed in parentheses, the question mark is sometimes used to imply doubt.

EXAMPLE: — We were rudely repulsed by the gentleman (?) who had charge of the boats.

### THE EXCLAMATION POINT

1. The exclamation point is placed after every expression that shows great surprise, joy, grief, or other emotion; and this point is appropriate even when the emotion is expressed in the form of a statement, question, or command.

EXAMPLES: — How brightly the stars shine!

We are lost!

But what awak'st thou in the heart, O Spring!

Run for the doctor!

2. Inclosed in parentheses, this point is used to express doubt or a sneer.

EXAMPLE: — The disinterested (!) counselor now withdrew.

### PARENTHESES

Parentheses inclose a remark, or an explanatory word or phrase, that interrupts the flow of a sentence.

EXAMPLE: —                   After roving in the woods  
                                 ('Twas April then), I came and sat  
                                 Below the chestnuts.

NOTE: — See also "The Interrogation Point," 2, "The Exclamation Point," 2, and the "Remark" under "Brackets."

## BRACKETS

Brackets inclose words put by one person into the language of another.

**EXAMPLE:**—Maguire [his servant] throughout our marches has accompanied me on horseback.

**REMARK.**—To aid in finding the pronunciation, etymology, etc., of a word, the dictionary incloses certain kinds of facts in parentheses and other kinds in brackets.

## THE DASH

1. Dashes are sometimes used in preference to parentheses or commas, to inclose a parenthetical statement.

**EXAMPLE:**—The perfect line of rectitude — though desired — was not always to be discerned.

2. The dash is also used to mark a sudden break in the sentence.

**EXAMPLE:**— . . . and stopped perplexed  
At what the — Moses — was coming next.

3. The dash often precedes an appositive.

**EXAMPLE:**— Only great in that strange spell — a name.

## QUOTATION MARKS

Marks of quotation inclose the exact words of another person. Each part of a divided quotation is separately quoted.

**EXAMPLES:**— “Look forth again, Rebecca,” said Ivanhoe.  
“Foul craven!” exclaimed Ivanhoe; “does he blench from the helm?”

When a quotation includes a quotation, the latter is usually inclosed by single marks.

**EXAMPLE:**— She wrote to the Brays, “I perceive your reading of the golden rule is, ‘Do as you are done by.’”

### THE HYPHEN AND THE APOSTROPHE

The hyphen is used (1) after a syllable at the end of a line, when the rest of the word is carried to the next line; (2) between the integral parts of a compound word, as, *son-in-law*, *twenty-five*, *faint-hearted*.

The apostrophe, besides its use in forming the possessive of nouns and the plurals of letters, figures, etc., often indicates the omission of one or more letters or figures.

**EXAMPLES:**— What o'clock is't? [What of the clock is it?]  
April 10, '94.

### RULES FOR USING CAPITAL LETTERS

*In composition, the following words should begin with capitals:*—

1. The first word of every sentence, and of every line of poetry.
2. Every proper name and every proper adjective.
3. Every name or title of the Deity.
4. The important words in titles of books or subjects of composition.
5. Titles of honor or respect.
6. The first word in direct quotations.
7. The pronoun I and the interjection O, at all times.

### VII. SENTENCES FOR ANALYSIS AND PARSING

1. Necessity is the mother of invention.
2. This bud may prove a beautiful flower.
3. Wellington won the battle of Waterloo.
4. Beauty is but skin deep.

5. The goose let fall a golden egg.
6. The branches of the silver birch droop gracefully.
7. The fields are watered by the April showers.
8. The monarch's wrath began to rise.
9. The Mississippi was discovered by De Soto.
10. Sloth makes all things difficult.
11. Enough is as good as a feast.
12. Down fell the lady's thimble and scissors into the brook.
13. Merrily sounds, from the threshing floor, the busy flail.
14. On sunny slope and beechen swell,  
The shadowed light of evening fell.
15. Far upward in the mellow light rose the blue hills.
16. In that secure village, and in one of those very houses, lived a simple, good-natured fellow, by the name of Rip Van Winkle.
17. In a long ramble, on a fine day, Rip scrambled to the top of the mountain.
18. Of stature fair, and slender frame,  
But firmly knit was Malcolm Graeme.
19. Into each life some rain must fall.
20. From peak to peak, the rattling crags among,  
Leaps the wild thunder.
21. Into the valley of death,  
Rode the six hundred.
22. A bruised reed shall he not break.
23. From a bad beginning great friendships have sprung up.
24. In the reign of King John, the Great Charter was granted to the English.
25. Anon from the belfry the angelus sounded.
26. Unto you is Paradise opened.
27. By that sin fell the angels.
28. In fearless freedom he arose.
29. In all climates spring is beautiful.
30. Many a carol old and saightly sang the minstrels.
31. The name of Francis Drake became the terror of the Spaniards,

32. The Declaration of Independence was signed in 1776.
33. Moses led the Israelites out of Egypt.
34. Reproach did not spare Braddock even in his grave.
35. Spiders are very patient in weaving their webs.
36. The larch with all its fibers  
Shivered in the air of morning.
37. Procrastination is the thief of time.
38. Orioles build hanging nests.
39. A merry heart doeth good like a medicine.
40. Coleridge wrote *The Ancient Mariner*.
41. General Sherman was a brother of Senator Sherman of Ohio.
42. Beggars must not be choosers.
43. Webster was a great statesman.
44. A little learning is a dangerous thing.
45. Socrates taught his pupils by asking questions.
46. Birds of a feather flock together.
47. The heir to the crown of England is called the Prince of Wales
48. A man without a purpose is like a ship without a rudder.
49. Milton was a great English poet.
50. The Picts and Scots made raids upon the English.
51. George Washington died in 1799.
52. A cloud has hidden the moon's face from my sight.
53. Wordsworth wrote the poem called *Lucy Gray*.
54. A wind came up out of the sea.
55. The customs of the Greeks were very different from ours.
56. Madrid is the capital of Spain.
57. Wisdom is better than rubies.
58. St. Louis and St. Paul are on opposite sides of the Mississippi  
River.
59. The "Lady's-slipper" belongs to the Orchid family.
60. Edward I marched through Scotland at the head of a power-  
ful army.
61. The gifts of a bad man bring no good with them.
62. John Adams was the second President of the United States.



## INDEX

- A*, article, 184.
- Abbreviations, 86, 68.
- About*, preposition, 214; *see also* 847.
- Above*, preposition, 214; *see also* 847.
- Abstract nouns, defined, 167; number of, 243.
- Active voice, 281; of *have*, 328; of *work*, 329.
- Adjective, defined and illustrated, 177; phrases, 185, 212, 258; clauses, 224.
- Adjectives, descriptive, 179; proper, 190; limiting, 181, 184; numeral, 182; review of, 185, 209; predicate, 208; conjunctive, 278; interrogative, 274; comparison of, 276; verbal, 287.
- Adverb, defined and illustrated, 205; phrases, 211, 218 (*see also* Nominative Absolute, 333); clauses, 225.
- Adverbs, classes of, 207; errors in the use of, 209; review of, 209; conjunctive, 225; comparison of, 280.
- Advertisements, writing answers to, 40, 41.
- Affirmative adverbs, 207.
- Affixes, Greek, 51.
- After*, preposition, 214; *see also* 847.
- Aton Water (poem), 115.
- Agreement of pronouns with antecedents, 264, 271; of verb with subject, 322.
- All*, indefinite pronoun, 267; *see also* 848.
- Among*, use of, 85, 215.
- An*, article, 184.
- Analysis, of sentences, explained, 159; by diagram, 217; of compound sentences, 282; of complex sentences, 286; of simple, complex, and compound sentences, 335; and parsing, sentences for, 356.
- Analysis, of story, 24; of a description, 87.
- And*, in compound sentences, 229; coordinate conjunction, 235; incorrectly used with infinitive, 306; subjects joined by, agreement of verbs with, 323.
- Anecdote, oral and written practice in telling, 1, 22, 59; in autobiography, 148.
- Anglo-Saxon prefixes, 387; suffixes, 338.
- Animals, description of, 75; at work, 125.
- Another*, indefinite pronoun, 267.
- Antecedent, of pronoun, defined and illustrated, 174; agreement of pronoun with, 264; of conjunctive pronoun, 270-272.
- Antonyms, 89.
- Any*, indefinite pronoun, 267.
- Apollo and Hyacinthus (myth), 64.
- Apostrophe, use of, in contractions, xvii; in possessive case, xvii, 252, 253; summary of uses of, 355.
- Appear*, copulative verb, 200.
- Appositive, defined and illustrated, 187; case of, 259; *see also* 247 and 335.
- Arrangement, of subject and predicate, 151.
- Articles, 184.
- As*, distinguished from *like*, 23; conjunctive pronoun, 270; subordinate conjunction, 285; *see also* 848.
- Autobiography, 143.
- Autumn, To (poem), 73.
- Auxiliaries, in verb phrases, 192; in perfect tenses, 296; in potential forms, 318; *see also* "Shall," "Will," etc.
- Bad Man, A (selection), 114.
- Battle, of Lake Erie, 4, 5; of Bunker Hill, 37-39; of *Constitution* and *Guerriere*, 182, 183.
- Be*, as auxiliary verb, 192; as copulative verb, 200; as a complete verb, 201; in progressive forms, 291, 299; infinitive (*to be*), case with, 303; mode of, 317, 319, 330; conjugation of, 326.
- Beavers (selection), 125.
- Become*, copulative verb, 200.
- Between*, uses of, 85, 215.
- Biography, 142.
- Boston Tea Party, 186.
- Both*, indefinite pronoun, 267; conjunction, with *and*, 156, 235; *see also* 848.
- Boy and the Button, The (anecdote), 1.
- Brackets, use of, 354.
- Browning, Mrs., description of, 84.
- Browning, Robert, poem by, 60.
- Building the House (selection), 49-51.
- Bunker Hill, 37, 39.
- Burns, Robert, poem by, 116.
- But*, preposition, 214; coordinate conjunction, 235; *see also* 848.
- Can*, auxiliary verb, 192; in potential forms, 318, 329.
- Capital letter, summary of rules for use of, xvi, 356; with proper nouns, 165.
- Cardinals, 182.
- Case, of nouns and pronouns, 246; nominative, 245-251; possessive, 252; objective, 254; of conjunctive pronoun, 271; with infinitive *to be*, 303.
- Case, adverbs of, 207.
- Charge of the Light Brigade (poem), 90-93.
- Charles II, dialogue with William Penn, 6-8.
- Child's Dream of a Star, A (story), 24-27.
- Classification of words according to use, 347.
- Clause, defined and illustrated, 218.
- Clauses, independent and dependent, 219; noun, 221; adjective, 224; adverb, 225; conditional, 225; concessive, 226; of purpose, 226; of degree or comparison,

- Clauses (Continued)**  
 226; restrictive and explanatory, 228; infinitive, 307.
- Collective noun, defined, 166; singular verb with, 322.**
- Colon, use of the, 97, 352.**
- Comma, use of, summary of rules for, xvii, 350; with explanatory words and parenthetical expressions, 85; in explanatory clauses, 228.**
- Common form of present tense, 291.**
- Common gender, 245.**
- Common nouns, 165.**
- Comparative degree of adjectives, 277, 280; of adverbs, 281.**
- Comparison of adjectives, 276; of adverbs, 280.**
- Comparisons, irregular, 279.**
- Compellative, defined and illustrated, 171; case of, 250; see also 247 and 335.**
- Complement, of incomplete verb, explained, 193; predicate noun used as, 201-203; predicate adjective used as, 203-205; case of, 250; see also 247 and 334.**
- Complete verbs, 198, 197, 198.**
- Complex sentences, defined and illustrated, 233; analysis of, 236, 335; review of, 238.**
- Composition: anecdote, 2, 22, 60; conversation, 10; imaginary description, 19, 65, 108, 104; fable, 19, 23, 180; story writing, 20, 29, 89, 62, 141; nature study, 49; newspaper article, 59, 62; telegram, 63; reproduction of story in first person, 65; completing unfinished story, 67; description of place, 74; description of animals, 75; description of person, 81, 88, 90; analysis of description, 88; description of scene, 94, 97, 101; of brook, 107; cooperative, 110; description of a dwelling place, 118; description of a picture, 119; story of patriot, 121; explaining a process, 122; story of courageous deed, 123; explanatory paragraph, 125; description of animals at work, 125; "The Reward of Obedience," 128; directions for finding places, 128; imaginary dialogue, 134; newspaper report, 135; original story, 141; summary of story, 141; biographical sketch, 142; autobiography, 143.**
- Compound conjunctive pronouns, 273.**
- Compound nouns, plural of, 243; possessive form of, 253.**
- Compound personal pronouns, 268.**
- Compound predicate, 154.**
- Compound sentences, defined and illustrated, 229; analysis of, 232, 335; review of, 238.**
- Compound subject, 154.**
- Concessive clauses, 226.**
- Conclusion, of story, 71, 72, 188; of poem, 107.**
- Conditional clauses, 225.**
- Conflagration, A, cooperative composition, 110.**
- Conjugation, explained, 325; of *be*, 326; of *have* (active voice), 323; of *work* (active voice), 329; of *teach* (progressive and passive), 331.**
- Conjunction, defined and illustrated, 156.**
- Conjunctions, in compound sentences, 230; coordinate and subordinate, 234; correlative, 235.**
- Conjunctive adjectives, 273.**
- Conjunctive adverbs, 225.**
- Conjunctive phrases, 235.**
- Conjunctive pronouns, defined and illustrated, 269; parsing of, 271.**
- Connectives, see Conjunctions.**
- Constitution and the Guerrière (picture study), 132.**
- Construction of nouns and pronouns, review of, 247; summary of, 334.**
- Continus, copulative verb, 200.**
- Contractions, xvii, 6.**
- Conversation, 9, 58; see also Oral practice.**
- Coordinate conjunctions, 234.**
- Copulative verbs, 199.**
- Correlative conjunctions, 235.**
- Could, auxiliary verb, 192, 326; in potential forms, 318, 329.**
- Country, Love of (poem), 20; outline and story, 121.**
- Courage, The Beauty of, 123.**
- Crab and his Mother, The (fable), 23.**
- Crane, Ichabod, description of, 85.**
- Croquet, how to play, 130.**
- Daffodils, The (poem), 2.**
- Dash, use of the, 354.**
- Declarative sentence, defined and illustrated, 147, 149; used as exclamatory, 148; arrangement of, 151.**
- Declension, of personal pronouns, 263; of conjunctive pronouns, 271; of nouns, 325; see also Possessive case.**
- Defective verbs, 316.**
- Definite article, 184.**
- Degree, adverbs of, 207; clauses of, 226; in comparison, 277, 288.**
- Demonstrative pronouns, 266.**
- Dependent clauses, 219; subjunctive mode in, 319, 320.**
- Derivatives, 342.**
- Description, scientific, 72, 73; of animals, 75; of a person, practical, 81, literary, 84; analysis of, 87; of a child, 90; of a storm, etc., 110; of houses, 111.**
- Descriptive adjectives, 179.**
- Details, in composition, 199, 110.**
- Diagram, analysis by, 217.**
- Diagram (of game), how to use, 181.**
- Dialogue, An Historical, 6-8; imaginary, 134.**
- Diary, 57, 138.**
- Dickens, Charles, story by, 24-27; story about, 43, 44; selections from, 88, 101.**
- Dickens, Mable, story by, 43, 44.**
- Dictation, 3, 22, 29, 36, 37, 45, 58, 88, 98, 100, 117.**
- Did, see "Do."**
- Different, use of preposition with, 215, 216.**
- Direct object, defined and illustrated, 195; case of, 254, see also 247 and 334.**
- Do, auxiliary verb, 192, 326; in emphatic form of verb, 291, 299.**

- Doesn't* and *Don't*, uses of, 6.  
 Dramatization, of poem, 55.  
 Dwelling places, description of, 118.
- Each*, indefinite pronoun, 267; singular verb with, 323.  
*Each other*, indefinite pronoun, 267.  
*Either*, indefinite pronoun, 267; conjunction, 156, 235; singular verb with, 323; *see also* 343.  
 Emphatic form of present tense, 291.  
 English words, other words derived from, 342.  
*Every*, singular verb with, 323.  
*Except*, preposition, 214; introducing subjunctive mode, 320.  
 Exclamation point, uses of, xvi, 353.  
 Exclamatory nominative, 250, 335.  
 Exclamatory sentence, defined and illustrated, 148, 149.  
 Explanatory clauses, 223.  
 Explanatory words and parenthetical expressions, 85.  
 Expletive, 207.
- Fable, oral reproduction of, 14; writing an original, 19, 23, 130.  
*Fast*, adverb of manner, 208; *see also* 348.  
*Feel*, copulative verb, 200.  
 Feminine gender, 245.  
*Few*, indefinite pronoun, 267; plural verb with, 323.  
 Fields, James T., selection from, 138.  
 First Snow Fall, The (poem), 48.  
 Fishing Experiences (selection), 52.  
*For*, preposition, 214; conjunctive adverb, 225.  
*Foremost*, indefinite pronoun, 267.  
 Four Oxen and the Lion, The (fable), 14.  
*From*, use of, 215.  
 Future perfect tense, 297.  
 Future tense, defined and illustrated, 291, 292; use of *shall* and *will* in, 293.
- Gender, of nouns and pronouns, 244.  
 Geographical story, outline for, 62.  
*Get*, use of, 104.  
 Glorious Morning, A (selection), 96.  
 Good Man, A (selection), 114.  
*Got*, use of, 104.  
 Grammar, definition of, 145.  
 Greek affixes, 51; prefixes, 337; stems, 340.  
*Grow*, copulative verb, 200.
- Had*, in past perfect tense, 297, 298, 326.  
*Has*, *see* "Have."  
*Have*, auxiliary verb, 192; in perfect tenses, 297-299; as infinitive, 302; conjugation of (active voice), 325.  
 Hawthorne, Nathaniel, selections from, 84, 124, 186, 137.  
*Hence*, adverb, 208; subordinate conjunction, 235.  
 Hills of Franconia, The (selection), 73, 74.  
 Historical dialogue, 24-27.  
 Historical letter, writing an, 39.  
 Historical narration, 136.  
 Historical present tense, 293.
- Historical story, outline for, 23.  
 Holmes, Oliver Wendell, selections from, 67-69, 133, 134.  
 Home-Thoughts from Abroad (poem), 60.  
 Homonyms, practice in using, 23.  
 Houses, oral description of, 111.  
 Howitt, William, selection from, 105-107.  
 Hugo, Victor, selection from, 108.  
 Hyphen, use of, xvii, 356.
- Ideas, what they are, 145.  
*If*, conjunctive adverb, 225; subordinate conjunction, 235; introducing subjunctive mode, 320.  
 Imagination, 17, 65.  
 Imperative mode, 319; verb forms in, 330.  
 Imperative sentence, defined and illustrated, 147, 148, 149; subject of, 151.  
 Imprisoned in a Belfry (selection), 65, 66.  
*In*, use of, 216.  
 Incomplete verbs, 193, 197, 199.  
 Indefinite article, 184.  
 Indefinite pronouns, 267.  
 Independent clauses, 219.  
 Independent uses of nominative case, 250.  
 Indicative mode, defined, 317; potential forms of, 318; contrasted with subjunctive, 320; *see also* Conjugation.  
 Indirect object, 255, 334.  
 Infinitive, defined and illustrated, 301; sign of, 302; used as modifier, 303; tenses of, 305; errors in the use of, 306; subject of, 307; *to be*, case used with, 308; perfect, with *ought*, 316; present, after verbs in past tense, 316.  
 Infinitive clauses, 307.  
 Inflection, defined and illustrated, 289; of personal pronouns, 268; of demonstrative pronouns, 266; of conjunctive pronouns, 271; of verbs, 309.  
 Inflections, review of, 325.  
 Interjection, defined and illustrated, 153.  
 Interrogation point, uses of, xvi, 353.  
 Interrogative adjectives, 274.  
 Interrogative pronouns, 274.  
 Interrogative sentence, defined and illustrated, 147, 149; arrangement of, 152.  
*Into*, use of, 216.  
 Intransitive verbs, explained, 197; used also as transitive, 198; copulatives, 199; complement of, 247.  
 Introduction, of story, 71, 72, 124, 138; of poem, 107.  
 Introductory adverb, 207.  
 Invitations, formal, 112.  
 Irregular verbs, tables of, 310.  
 Irving, Washington, selections from, 71, 85, 109.
- Keats, John, poem by, 78.  
*Keep*, copulative verb, 200.  
 King and the Haymaker, The (anecdote), 59.  
 Kingsley, Charles, poem by, 103.  
 Kitten's Cleverness, A (story), 43.
- Laid*, use of, 95.  
*Lain*, use of, 93.

- Lame Boy, The (historical story), 28.  
 Larcom, Lucy, selection from, 65.  
 Last Leaf, The (poem), 67.  
 Latin prefixes, 42, 387; suffixes, 389; stems, 340.  
 Lazy Lad, The (short story), 65.  
 Lay, use of, 93, 95.  
 Lebrun, Madame, and her Daughter (picture study), 81-83.  
*Least*, introducing subjunctive mode, 320.  
 Letter Writing: letters to cheer, 12; friendly, 15; historical, 39, 71; business, 40, 93; descriptive, 44; notes of explanation or excuse, 45; informal, 86; formal, 112; subjects for, 117; directions for making a journey, 129.  
*Like*, use of, 93.  
*Like*, uses of, 23, 348.  
 Limiting adjectives, 131, 184.  
 Longfellow, Henry W., selection from "Evangeline," 126.  
*Look*, copulative verb, 200.  
 Love of Country (poem), 20; outline and story, 121.  
 Lowell, James Russell, poems by, 46, 53, 140.  
*Make*, copulative verb, 200.  
 Manner, adverbs of, 207.  
*Many*, indefinite pronoun, 267; plural verb with, 323.  
*Many a*, singular verb with, 323.  
 Masculine gender, 245.  
*May*, auxiliary verb, 192, 326; in potential forms, 318, 329.  
 Memory Gems, 32, 42, 47, 99, 129, 185.  
*Might*, auxiliary verb, 192, 326; in potential forms, 318, 329.  
 Mocking Bird's Song, The (poem), 126.  
 Mode, defined and illustrated, 316; indicative, 317; potential, 318, 329; imperative, 319; subjunctive, 319.  
 Modes, review of, 321.  
 Modifiers, defined and illustrated, 175; of noun, possessive, 247, 253, 335; appositive, 247, 259, 335; infinitives used as, 303; see also Adjective, Adverb, etc.  
 Moore, Thomas, poem by, 11.  
*Most*, indefinite pronoun, 267.  
 Mouse and the Cat, The (fable), 130.  
*Much*, indefinite pronoun, 267; see also 348.  
*Must*, auxiliary verb, 192, 326; in potential forms, 318, 329.  
 Myth (Apollo and Hyacinthus), 63, 64.  
 Narration, historical, 136.  
 Nature Study, 43, 57, 73, 75.  
*Near*, use of, 348.  
 Negative adverbs, 207.  
*Neither*, conjunction, with *nor*, 156, 235; indefinite pronoun, 267; singular verb with, 323.  
 Neuter gender, 245.  
 Newspaper reports, 59, 62, 81, 135.  
*Night*, use of, 343.  
 Night was Bitter Cold, The (selection), 101.  
*No*, negative adverb, 207; singular verb with, 323.  
 Noble Deed, A, outline and story, 32.  
 Noblest Deed, The, story written by a child, 29.  
 Nominative absolute, 332, 335.  
 Nominative case, subject of verb and predicate noun, 243; independent uses, 249.  
*None*, indefinite pronoun, 267.  
 Non-restrictive clauses, 223.  
*Nor*, use of, 156, 235, 323.  
 Notes of explanation or excuse, 45.  
*Notwithstanding*, preposition, 214; see also 349.  
 Noun, defined and illustrated, 164; phrases, 169, 312; used as subject of sentence, 170, 247, 334; used as appellative, 171, 247, 335; used as object of preposition, 214, 215, 247, 334; clauses, 221; possessive modifier of, 247, 253, 335; appositive modifier of, 247, 259, 335; used as predicate objective, 257, 334; used as nominative absolute, 333, 335; constructions of, summary, 334.  
 Nouns, common and proper, 165; abstract, 167; collective, 168; predicate, 201, 203; number of, 240; gender of, 244; case of, 246, 248, 250, 252, 259; parsing of, 260; verbal, 238, 239; declension of, 325.  
 Number of nouns and pronouns, 240; of verbs, 321.  
 Numeral adjectives, 138.  
 Obedience, 127.  
 Object, direct, defined and illustrated, 195; case of, 254; of preposition, 214 (see also 247 and 334); indirect, case of, 255.  
 Objective case, 254; review of, 253; with infinitive clause, 307.  
 Observation lesson, 55.  
*Of*, used to denote possession, 253.  
 Oft in the Stilly Night (poem), 10.  
 "Old Ironsides" (poem), 138.  
*On*, use of, 216.  
*One*, indefinite pronoun, 267.  
*One another*, indefinite pronoun, 267.  
*Only*, use of, 343.  
*Or*, use of, 156, 235.  
 Oral practice, 20, 43, 44, 48, 49, 51, 53, 59, 61, 65, 69, 75, 81, 96, 101, 111, 129, 133.  
 Oral reproduction, of anecdote, 2; of fable, 14; of myth, 63.  
 Ordinals, 133.  
*Other*, indefinite pronoun, 267.  
*Ought*, use of, 316.  
 Outline, for letters, 15, 16; for story, 20, 22, 24, 28, 30, 32, 39, 62, 119, 121, 123, 127; for description, 43, 49; for newspaper article, 59; for game, 131; for true historical story, 133; for autobiography, 143.  
 Paragraph, introductory, in letters, 15, 16; punctuation of, 84; in story, 124.  
 Parentheses, uses of, 354.  
 Parenthetic expressions, 35.  
 Parsing of nouns, 260; of conjunctive pronouns, 271; of verbs, 324.  
 Participle, defined and illustrated, 236; in

- progressive form of verb, 291, 299; in perfect tenses, 296; present, how formed, 809; past, in regular and irregular verbs, 810; in active and passive voice, 832; wanting in defective verbs, 816; with nominative absolute, 838.
- Participles, review of, 289.
- Passive voice, 281; of *teach*, 381.
- Past perfect tense, 297, 298.
- Past tense, 291, 292; in irregular verbs, 810; in regular verbs, 814.
- Penn, William, dialogue with Charles II, 6-8.
- Perfect tenses, 296.
- Period, uses of, xvi, 358.
- Person, 262; of verbs, 321.
- Personal pronouns, defined and illustrated, 261; declension of, 268; compound, 263; agreement of, with antecedents, 264.
- Personification, 166.
- Phrase, defined and illustrated, 160; noun, 169; adjective, 185; verb, 191; adverb, 211; conjunctive, 235.
- Phrases, kinds of, review, 212.
- Picciola, selection from, 55-57.
- Picture study, 5, 87, 69, 81, 101, 118, 133.
- Place, adverbs of, 207.
- Places, directions for finding, 128.
- Poems: The Daffodils, 2; Oft in the Stillly Night, 10; Love of Country, 20; The Song of the Brook, 33; The First Snow Fall, 46; Yussouf, 53; The Last Leaf, 67; To Autumn, 78; Charge of the Light Brigade, 90; The Three Fishers, 103; The Wind in a Frolie, 105; Afton Water, 115; The Mocking Bird's Song, 126; "Old Ironsides," 133; The Vision of Sir Launfal (extract from), 139.
- Plural forms, regular, 241; irregular, 241-244.
- Plural nouns, possessive form of, 258.
- Plural number, defined, 240.
- Positive degree, of adjectives, 277, 280; of adverbs, 281.
- Possessive case, 252; special rules for forming, 253.
- Possessive modifier, of noun, 247, 258, 335.
- Potential forms, 318, 329.
- Predicate, defined and illustrated, 149; arrangement of subject and, 151; entire, 152, 153; simple, 152; compound, 154; of clause, 218.
- Predicate adjectives, 203, 211.
- Predicate nouns, 201, 208; case of, 248.
- Predicate objective, 257, 334.
- Prefixes, Latin, 42, 337.
- Preposition, defined and illustrated, 213; phrases, 214; case of direct object of, 255.
- Prepositions, list of, 214.
- Present tense, common and progressive form of, 291; defined, 292; historical, 293.
- Principal parts, of verb, 309; *see also* Conjugation.
- Process, explaining a, 122.
- Progressive form of verb, 291, 299; of *teach* (conjugation), 331.
- Pronoun, defined and illustrated, 173; antecedent of, 174; used as object of preposition, 214, 215; used as nominative absolute, 838.
- Pronouns, number of, 240; gender of, 244; case of, 246, 248, 250, 252; personal, 261-264; compound personal, 268; agreement of, with antecedents, 264, 271; demonstrative, 266; indefinite, 267; reciprocal, 267; conjunctive, 269; interrogative, 274; constructions of, summary, 334.
- Proper adjectives, 180.
- Proper nouns, defined and illustrated, 165; proper adjectives made from, 180; plural of, 244.
- Punctuation, review of, xvi, 350; of paragraph, 84; *see also* Comma, Semicolon, etc.
- Pupil's work, 28, 88, 90, 111, 119, 180.
- Purpose, clauses of, 226.
- Quotation marks, use of, xvii, 355.
- Raise*, use of, 18.
- Reciprocal pronouns, 267.
- Regular verbs, defined, 810; table of, 314.
- Relative pronouns, *see* Conjunctive pronouns.
- Remain*, copulative verb, 200.
- Restrictive clauses, 223.
- Review, 16, 28, 119; general, 162; of predicate nouns and direct objects, 203; of adjectives and adverbs, 209; of kinds of phrases, 212; of simple, compound, and complex sentences, 238; of pronouns, 275; of tenses, 300; of modes, 321; of inflections, 325.
- Rikki-Tikki-Tavi, 140, 141.
- Rip Van Winkle, selection from "Sketch Book," 71, 72.
- Rise*, use of, 18.
- Risen*, use of, 18.
- Root form of verb, 29, 309; in infinitive, 305; in potential mode, 329.
- Roots, Greek, 51.
- Rose*, use of, 18.
- Rose and the Clay, The (fable), 19.
- S*-form, of verb, 309, 322.
- Scott, Sir Walter, anecdote of, 1; poem by, 20.
- Seem*, copulative verb, 200.
- Semicolon, use of, 122, 113-115, 352.
- Sentence, topic, 109, 122, 135, 141, 142; defined and illustrated, 145; interrogative, 146, 149; declarative, 147, 149; imperative, 147, 149; subject and predicate of, defined, 143; arrangement of, 151; entire subject and entire predicate of, 152, 153; simple subject and simple predicate of, 152; compound subject and predicate of, 154; oral analysis of, 159, 232, 236; noun used as subject of, 170; analysis of, by diagram, 217, 232, 236; simple and compound, 229; complex, 233.
- Sentences, introductory and concluding, 71; for analysis and parsing, 336.
- Several*, indefinite pronoun, 267; plural verb with, 323.

*Shall*, auxiliary verb, 192, 826; sign of future tense, 292; correct use of, 298.  
 Shepherdess, The (the picture), 120.  
 Ship's Story, The (outline for story), 62.  
*Should*, auxiliary verb, 192, 826; in potential forms, 818.  
 Simple predicate, 152.  
 Simple sentences, analysis of, 217, 835; defined and illustrated, 239; review of, 238.  
 Simple subject, 152.  
*Since*, use of, 849.  
 Singular number defined, 240; verbs in, 822.  
*Smell*, copulative verb, 200.  
*Some*, indefinite pronoun, 267.  
 Song of the Brook, The (poem), 38.  
*Sound*, copulative verb, 200.  
 Speech, Parts of, 163, 825; classification of, according to use, 347.  
 Spirit of '76, The (picture study), 87-89.  
 Startling Discovery, A (unfinished story), 67.  
 Stems, Latin and Greek, 840.  
*Still*, use of, 849.  
 Storm, A (selection), 102.  
 Story, an unfinished, 67; a complete, 140; summary of a complete, 141.  
 Story Writing, see Composition and Outlines.  
 Style, solemn, 151.  
 Subject, defined and illustrated, 149; and predicate, arrangement of, 151; of imperative sentence, 151; entire, 152, 153; simple, 152; compound, 154; noun used as, 170, 247, 334; of clause, 218; case of, 248; of infinitive clause, 807; agreement of verb with, 822.  
 Subjunctive mode, 819; verb forms in, 830.  
 Subordinate conjunctions, 234.  
*Such*, indefinite pronoun, 267.  
 Suffixes, lists of, 388.  
 Summary, of a story, 141.  
 Superlative degree, of adjectives, 278, 280; of adverbs, 281.  
 Sure Way of Destroying Enemies (story), 22.  
 Synonyms, practice in using, 28, 111.  
 Tadpole and the Frog, The (nature study talk), 48.  
*Taste*, copulative verb, 200.  
 Telegrams, 61, 68.  
 Tennyson, Alfred, poems by, 83, 91.  
 Tense, defined and illustrated, 290; present, 291; past, 291; future, 291; perfect, 296.  
 Tenses, review of, 300.  
 Thackeray, William M., letter by, 12.  
*Than*, in comparison, 276; see also 849.  
 Thanksgiving Day (selection), 17.  
*That*, demonstrative pronoun, 266; conjunctive pronoun, 271; subordinate conjunction, 235; see also 849.  
*The*, article, 184; see also 849.  
*Then*, adverb of time, 208; see also 849.  
*There*, use of, 207, 849.  
*This* (*these*), demonstrative pronoun, 266; demonstrative adjective, 267.  
 Thoreau, Henry D., selection from, 49-51.

*Those*, see "That."  
*Though*, subordinate conjunction, 235; introducing subjunctive mode, 820.  
 Thought, what it is, 145.  
 Three Fishers, The (poem), 103.  
 Thrilling Scene, A (selection), 109.  
*Till*, preposition, 216; subordinate conjunction, 235.  
 Time, adverbs of, 207.  
*To*, correct use of, 215; sign of the infinitive, 802; omitted after certain verbs, 802.  
 Topic sentence, 109, 122, 135, 141, 142.  
 Topics of Local Interest, 58.  
 Transitive verbs, 195; direct object of, 247, 254, 834; indirect object of, 255, 834.  
*Unless*, subordinate conjunction, 235; introducing subjunctive mode, 820.  
*Until*, use of, 216.  
*Upon*, use of, 216.  
 Van Dyke, Henry, selections from, 52, 73, 96.  
 Verb, defined and illustrated, 188; phrases, 191, 297; principal parts of, 809; agreement of, with subject, 822; see also Verbs.  
 Verbal adjective, 237.  
 Verbal nouns, defined and illustrated, 238; review of, 239.  
 Verbs, active, use of, in composition, 102, 107, 108; incomplete and complete, 198; auxiliary, 193; transitive, 195; intransitive, 197; copulative, 199; voice of, 281; tense of, 290-301; progressive form of, 291, 299; infinitive form of, 801; regular and irregular, 810; defective, 816; mode of, defined, 816; indicative mode of, 817; potential forms of, 818, 829; imperative mode of, 819, 830; subjunctive mode of, 819, 830; modes of, review, 821; person and number forms of, 821; parsing of, 824.  
*Very*, use of, 849.  
 Vision of Sir Launfal, The (extract from), 139.  
 Vocabulary, for use in describing people, 76-78, 80; for use in describing natural scenery, 94, 95; for use in describing dwelling places, 113.  
 Voice, active and passive, 281.  
 Warner, Charles Dudley, selection from, 17.  
 Wertz, George M., selection from, 122.  
*What*, conjunctive pronoun, 271; interrogative pronoun, 274; interrogative adjective, 275; see also 849.  
*Where*, adverb of place, 208; see also 850.  
*Which*, conjunctive pronoun, 271; interrogative pronoun, 274; interrogative adjective, 275; see also 850.  
*While*, use of, 850.  
*Who* (*whose*, *whom*), conjunctive pronoun, 271; interrogative pronoun, 274; see also 850.  
*Whose*, interrogative adjective, 275.  
*Why*, adverb, 208; subordinate conjunction, 235.

- Will*, auxiliary verb, 192, 326; sign of future tense, 292; correct use of, 293.  
*Wind in a Frolic*, The (poem), 105.  
*With*, use of, 215.  
Word practice, 110.  
Words, choice of, 8, 88, 102; explanatory, 85; ideas expressed by, 145; classification of, determined by use, 847.  
Wordsworth, William, poem by, 2.
- Work*, conjugation of (active voice), 829.  
*Would*, auxiliary verb, 192, 326; in potential forms, 318.  
Written exercise, 21, 39, 41, 48, 49, 65, 69, 75, 96, 101; *see also* Composition.  
*Yes*, affirmative adverb, 207.  
*Yes*, affirmative adverb, 207.  
Yussouf (poem), 58.

